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ABSTRACT

Folk dances from three regions of Mexico (Yucatan, Veracruz, and Jalisco) are examined. Emphasis is placed on the ways in which these folk dances reflect the history and cultural attitudes of the Mexican people and, particularly, on the influence of Spanish culture and history on Mexican folk dances. For the dances of each of these areas, information is presented on rhythms, steps, costumes, dancers' expressions, intent of the dance, occasions on which the dance is performed, area of Spain which most influenced the dance as it is currently performed in Mexico, the musical score, explanation of myths and traditions connected with the dances, and on the history and general culture of the area in which the dance is performed. In addition, many terms related to the dance, dancers, costumes, etc., are translated from Spanish into the English language. The conclusions are that the dances of Yucatan, Veracruz, and Jalisco are predominantly influenced by folk dances which originated in Spain and that this Spanish influence appears in the costuming as well as in the movements and music of the dances. (DB)

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THE SPANISH INFLUENCE ON THE MESTIZO FOLK DANCE OF YUCATÁN, VERACRUZ, AND JALISCO, MEXICO

by

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DEDICATION

TO MY WIFE
MARY ANN

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A person can never truly thank all of the people who influence and teach him. But, the author would like to thank Charlotte Irey, Leticia Alonso de Lozano, Dr. Anthony G. Lozano, Dr. Arthur Campa, Vyts Beliajus, Mary Ann Trujillo and all other people who offered their comments and corrections of this work. The author expresses special gratitude and admiration to "La Charrita," Lucille Campa.

L. A. Trujillo

CHAPTER I

INTRODUCTION

In the study of art, the knowledge of the history and culture surrounding it is necessary. Through this knowledge the analyst learns the reasoning behind the art. The art of dance is a very common and human means of expression. Man has been dancing since his very beginning. The primitive peoples of the world all danced. Although dance was first employed for religious purposes, it was a basic part of life for primitive man.

According to Agnes De Mille, there were basically six classifications in primitive dance. They were (1) health and destruction dances, (2) fertility and courtship dances, (3) war and hunting dances, (4) death and rebirth dances, (5) peace and play dances, and (6) dances for entertainment.[1]

From the remnants of primitive dances grew the present day Ethnic and/or Folk Dances.

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[1]Agnes De Mille, The Book of Dance, Western Publishing Co., 1963, pp. 23-28.

Ethnic Dance And/Or Folk Dance

In referring to folk dance, a semantic distinction must be made between ethnic dance and folk dance. This particular terminology has caused much controversy for the lexicon of folk dancers. Basically, there are two definitions that are prevalent today.

One definition states that ethnic dance is that dance which carries or has religious overtones and connotations. Whereas, folk dance is all other dance that originates from the common people and is danced by them for recreational and enjoyment purposes.

The definition employed in this thesis is that of Vyts Beliajus, who says:

> Folk Dance is the dance of the common people of a specific region of the world, but it becomes ethnic when the dance is presented by the members of the ethnic race from where the dance originates.[2]

For example, a person of Spanish or Mexican heritage who presents the folk dances of Spain or Mexico is presenting ethnic folk dances. Whereas, if that same person dances the schuhplattler of the Bavarians, then he is dancing a folk dance.

Also, there are folk dancers who specialize in the dances of a particular ethnic group, but these groups are referred to as "ethnically oriented" folk dancers, and not as ethnic folk dancers. Therefore,

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[2]Vyts Beliajus, Interview, 1974.

these people would be dancing a folk dance even though all of their dances are ethnically oriented.

Folklorists feel that folk dance is one of the purest forms of culture preservation that exists. Within every folk dance is contained the history, psychology, and culture of a race of people. We can see this in the nature of the dances as we take a look at some of the differing styles of folk dance. For example, from Northern Spain comes the vigorous jota. This dance style employs jumps, leaps, and runs that would be impossible in an enclosed or confined area. Therefore, the observer can reasonably assume that the Spaniard of Northern Spain has a lot of space in which to work and that it is usually a constant factor in his daily life.

On the other hand, some dances of the Far East and some parts of Europe are danced in a sitting or kneeling position. The reason for this is because the dancer must work in a very limited space without the room for leaps and high energy locomotor movements. The emphasis of these dances is on the hands, eyes, and head, with very little importance given to the legs or feet.

From every aspect of the dance, one can learn about the people, and in order to execute a dance in its proper perspective the many facets must be studied. Some of these facets include geography, customs, and clothing of the region from which the dance originated.

For example, it would be highly impractical for the Basque, who lives in the mountainous regions of Northern Spain, to wear the ruffled dresses of the Gypsies of the plains of Southern Spain. On the other hand, the Gypsy would be too hot in the leggings of the Northern Spaniard, who must be dressed for rugged mountain life.

Dance also reflects man's psychology. This is seen in that the dances of a people tend to reflect the economic, political, and home situation; in total, the environment of man. For example, during the Great Plagues in Europe, masses of people danced just to avoid the dreaded diseases. During this epoch in man's history, great pilgrimages to a shrine or sacred place were dominating the scene in Europe.

According to Curt Sachs, author of The World History of Dance, these masses were:

> harried by plague, long wars, and endless misfortunes, and stirred to the depths of their being. Hosts of distracted people rolled westwards from place to place. Singly or hand in hand they circled and jumped in hideously distorted choral dances--for hours at a time, until they collapsed foaming at the mouth. And wherever they raved, the hysterical psychosis laid hold on the spectators, so that, quivering and grimacing, they entered the circle and under a fearful compulsion joined in the dance. The evil lasted for months; physicians and priests were powerless. And it continually flared up anew. In the Fifteenth and Sixteenth Centuries new eruptions occurred, and there were reoccurrences far into the Seventeenth Century.[3]

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[3]Curt Sachs, The World History of Dance, W. W. Norton and Company, Inc., New York, 1963, pp. 253-254.

From this time in history we get the St. Vitus Dance and the story of the Pied Piper of Hamelin, which are examples of this maniac drive to dance. There are numerous examples of how the history and culture of a people have influenced dance. These examples are only a few of many to which reference can be made.

In the same way that the history and culture greatly effected the dance of Europe, the dance of Mexico was also greatly influenced by its particular background. The Mexican Folk Dance reflects the history and cultural attitudes of its people. Through this medium, the Mexican expresses his inner-self. The totality of philosophy and culture of the people is created by their history. Man represents the sum total of his past, in both his genetic past, as well as, that of his environment. Every man is, therefore, the past striving to become the present which strives for the future. In totality, this is man's history and culture.

The history and culture of Mexico are perfectly represented by the Mexican Folk Dance. Therefore, to be able to fully understand the Mexican Folk Dance, the history and culture of Mexico must be studied. The specific area of concentration of this study is the Spanish influence on the Mestizo folk dance of Yucatán, Veracruz, and Jalisco, Mexico.

CHAPTER II

THE MESTIZO AND HIS BACKGROUND

The Mestizo Mexican man and his background represent a very complex past. The word mestizo means mixture. There is definitely a very hybrid mixture in the Mexican man of Mestizo heritage.

Pre-Columbian Mexico

The Pre-Columbian Indians of Mexico have their beginnings dated as early as 10,000 B.C. Pre-Columbian refers to the time before Columbus reached the New World. The major Pre-Columbian groups number approximately thirteen. They were:

Tepexpan Man
Chalco Culture Man
La Perra Culture Man
Nomad Tribes
Maya Indians
Tarascan Indians
Huaxteca Indians
Teotihuacan Indians
Toltec Indians
Chichimeca Indians
Zapotec Indians
Mexica Indians (who later became known as the Aztec Indians)[1]

The Mexica Indians, who are more commonly known as the Aztec Indians, had a very complex civilization and high

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[1]Frederick Peterson, Ancient Mexico, Capricorn Books, New York, 1962.

degree of culture. This was not totally due to their vast knowledge and ability at creation, but it was due to the contributions of their predecessors. For example, briefly looking at some of the technical achievements of the Pre-Columbian culture, we find that they had:

> hoes for digging,
> gardens constructed over lakes,
> armour padded with cotton,
> pyrite mirrors,
> copper tubes to drill stones,
> textiles adorned with rabbit fur,
> sandals with heels,
> stucco floors,
> picture books,
> historical chronicles,
> steambaths,
> ritual use of paper and rubber,
> et cetera.[2]

This small list is only a sample of the achievements and conveniences in the culture of the Indians of Mexico.

The zero is also an invaluable contribution of the Pre-Columbian Indians to the field of mathematics.

> Some authorities believe the Maya invented it, but recent Carbon 14 tests seem to place its origin in the time of the Olmecs. At any rate, the mathematical concept of zero was formed in Mesoamerica centuries earlier than in India, and much earlier than in Western Europe.[3]

Technology was abundant and so were the arts. In philosophy the Aztecs had reached about the same level of sophistication as had the Spaniards. The

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[2]Peterson, op.cit., pp. 27-28.

[3]Ibid, p. 182.

following is from a poem by Nezahualcóyotl entitled "Ma zan moquetzacan."

Ah nican tochan, ah nican tinemizque, tonyaz ye yuhcan.[4]	[Our house isn't here, we will not live here, everyone here, in the same manner, will have to leave this earth.][4]

The Aztec man had philosophies which were similar in character to the Spaniard of the Golden Age. This greatly facilitated the Spanish conquest of Mexico.

Spain

During the time of the conquest of Mexico, Spain had recently become a unified nation. Spain became unified under the reign of King Fernando of Aragón and Queen Isabela of Castilla. The Moors, who had occupied Spain from the year 711, were expelled from their last fortresshold of Granada in 1492. Also, in the year 1492, the first Spanish grammar was written by Nebrija in Toledo, Spain. Spanish developed from Latín Vulgar,[5] sometimes known as Proto-Romance.

Spain was at the beginning of her Golden Age. As a nation she was moving out of the Dark Middle Ages and into the Renaissance and Baroque epochs. The philosophy of the Spaniard at the time is well stated in the following passages:

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[4]Miguel León-Portilla, "Nezahualcóyotl," Trece poetas del mundo Azteca, translated by L. A. Trujillo, Universidad Nacional Autónoma de México, 1967, p. 62.

[5]Latín Vulgar: common latin.

El hombre al nacer va a morir no hay alegría pura.[6]

[From the moment of birth, man is going to die. Therefore, there is no pure happiness.][6]

The life man leads on earth is held in considerable contempt. While it is true that Christ's incarnation sanctified the world of time, it remains nevertheless an unreal place to which man is exiled for a time from the real world of eternity. Reality thus exists before birth and after death.[7]

Este mundo es el camino para el otro . . .[8]

[This world is the road leading to the other world.][8]

Through the study of the literature of the Pre-Columbian Indian and the literature of the Spaniards of the same epoch, a great similarity is found. The poem of Nezahualcóyotl (c.f. page 9) expresses the same philosophy as does the poem of Jorge Manrique. There are many similarities like this cited example.

The relationship of literature to history and dance is vital to a study of this nature.

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[6]Dr. Edith Rogers, "La literatura de España del Siglo de Oro," Lecture, translation by L. A. Trujillo, Denver, Colorado, 1971.

[7]Bruce W. Wardropper, "The Nature of the Drama of the Golden Age," Teatro Español del Siglo de Oro, Charles Schribner's Sons, New York, 1970, p. 5.

[8]Jorge Manrique, "Coplas por la muerte de su padre," The Penguin Book of Spanish Verse, edited by J. M. Cohen, translation by L. A. Trujillo, Penguin Books, Baltimore, Maryland, 1970, p. 42.

De una manera u otra la novela nos presenta una visión ó interpretación del mundo y refleja la vida y los conflictos del hombre que lo habita.[9]	[In one way or another, the novel (literature) presents us with a vision or interpretation of the world and reflects the life and the conflicts of man who inhabits it.][9]

Therefore, through the use of literature, i.e. culture, we can truly relate to and understand the history of a people. Also, in understanding the culture and history, the dancer will be able to grasp the true essence of a dance that evolves from this origin.

The Spaniard, like the Pre-Columbian Indian, has a multi-cultural background. The Spaniard's heritage consists of the following cultural groups:

Celt-Iberians
Iberians
Greeks
Phoenicians
Cartheginians
Romans
Jews
Visigoths
Moors
Arabs[10]

Mestizo Mexican Man

The synthesis of the heritage of the Pre-Columbian Indian plus the heritage of the Spaniard gives mankind

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[9]Robert Lado, et.al., "La novela y la vida," Tesoro Hispánico, translation by L. A. Trujillo, McGraw-Hill Book Company, New York, 1968, p. 77.

[10]Francisco Ugarte, "Historia de España," España y su civilización, Segunda edición, The Odyssey Press, Inc., New York, 1965, pp. 15-25.

the genetic past of the Mestizo. This past represents a history of peoples who were continually at war to conquer and to be conquered. Following this very same pattern, the Mestizo man is a creation of a conqueror and the conquered.

The birth of the Mestizo race is symbolized by the birth of a child of Cortez and Malinche. During Cortez's conquest of Mexico, there was a definite language barrier and this barrier was soon resolved by a woman named Malinche. Malinche was the Indian name of the woman who collaborated with the Spaniards upon their arrival in Mexico. She was among a group of twenty women given to Cortez as a gift.

> These ladies were promptly baptized and distributed among the captains. One of them turned out to be the daughter of a Mexican (Nahua)[11] notable who had been traded into servitude among the Mayans. Being of a different class from the others, she was distinguished with the title 'Doña,' tacked on to her baptismal name, Marina.[12]

Her baptized name was, therefore, Doña Marina.

"Doña" is a term in Spanish to indicate respect. Eventually, she became the interpreter for Cortez with the Indians of the valley of Mexico. For the most part, these Indians spoke Nahuatl, which was also the language of the Aztecs.

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[11] Nahua: The name given to the Indians who spoke the language, Nahuatl, i.e. the language of the Aztec Indians.

[12] Sir Nicolas Cheetham, "The Conquest," A Short History of Mexico, Thomas Y. Crowell Company, New York, 1972, p. 63.

Malinche remained with the Spaniards and cooperated with them. She and Cortez soon had a child of Spanish and Indian heritage. Many philosophers have theorized upon the results of this birth. It has become the symbol of the birth of the Mestizo Mexican race. Octavio Paz refers to this as a violation. He feels that the child's conception was not only a violation of the woman, but also of her noble race.

Doña Marina has been regarded as a traitoress and her name has evolved into a word of very negative connotation. While she was with Cortez, she would report to him what she heard from the Indian people, such as their plans for attack and warfare. This brought about a definite weakening of the opposing forces.

The Mestizo man was born and was the synthesis of two noble races who were both in a Golden Age. The conquest of Mexico was completed by the Spaniards in August of 1521. The Spaniards were the conquerors, and as in all cases of conquest, the conqueror superimposes his customs, mores, and will upon the conquered people. This is exactly what happened to the Indians of Mexico. They became the lowest member in the strata of society in Mexico. Society placed the direct immigrant of Spain at the supreme top of the social scale and it continued as follows: secondly, the Creole, i.e. the children of the immigrant Spaniard; thirdly, the Mestizo, i.e. the mixture of Spanish and Indian blood; and

finally, the pure blood Indian.

Both the cruelty of the Inquisition and the mistreatment of the Indians are part of the history that left an indelible mark of hatred for the Spaniard on the spirit of the Mexican man. This disgust for the Spaniard exists even today. It can be seen in the Mexican Constitution of 1949, whereby Cuauhtémoc, the last Aztec Emperor, is identified as the national heroic symbol of Mexican nationality. There is a definite preference to recognize the indigenous ancestry as compared to the Spanish. This is so strongly felt that one can find statues of Cuauhtémoc in Mexico, but there are none of Cortez.[13]

Because of the unification of Spain in 1492 under Fernando and Isabela, who were known as los reyes católicos,[14] the national religion of Spain became Catholicism. It was then required that all people of Spain become Catholics or leave the country. The Spaniards required the same for Mexico.

This doctrine greatly influenced the Mestizo Mexican man. Basically, it allowed the Catholic Church

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[13]José E. Iturriaga, "The Character of the Mexican," The Modern Mexican Essay, edited by José Luís Martínez, translated by H. H. Hilborn, University of Toronto Press, Toronto, Canada, 1968, pp. 474-475.

[14]Los reyes católicos: the Catholic kings

to be the major influence of the Mestizo man.

Most all educational institutions were operated by the Church. The Church reigned supreme over education, society, and even public opinion. This Spanish doctrine plus the Inquisition thoroughly controlled all forms of expression of the people in Spain's new territory.

The Church is one of the best examples of the imposition of culture and will upon the conquered people. The Pre-Columbian Indians already believed in one superior god, and they ate and drank the body and blood of their god. Their form of celebration was somewhat more vivid in that they sacrificed a privileged individual, who upon sacrifice became one with the god. At the sacrificial altar, the high priest would then tear out the heart of the victim and offering it up to the god, eat of its body and blood. In the ceremony of the Catholic Church, the same is done symbolically on a less dramatic scale.

The Cathedral of Mexico City now stands on the same site where once existed one of the sacred temples of the Aztec Indians. Moreover, the Virgin of Guadalupe coincidentally appeared on the hill of Tepeyac where the Aztec goddess of earth and corn, known as Tonantzin, had her shrine.

In essence, the Church Indianized itself and superimposed itself on the Indian Culture in order to

gain control. Just as the Church controlled the religious life, the Church also took on the major role in the field of education. Soon the Indians were all speaking Spanish, and those who did not assimilate were tortured and killed by the Inquisition or they left civilization to become hermetic people in the mountains of Mexico. Therefore, from these few examples, we can see how the Indian culture was being supressed and subdued, and how the Indians were expected to assimilate.

The culture of Spain was superimposed and done so in a very professional manner. This was possible because Spain had just reconquered her own lands of the Iberic Peninsula, and the people of Spain were experienced in the tactics of conquest and acculturalization.

Because of European control of Mexico, the people of Mexico immediately began what Samuel Ramos, a Mexican philosopher, has referred to as Mexican Mimeticism. "Throughout [Mexican] history, Mexico has fed on European traditions and expressed much interest and appreciation for their values."[15] According to Ramos, the imitation process of the Mexican man was due to his underlying fear of inferiority. This inferiority complex was caused by a total subjugation to the point

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[15]Samuel Ramos, "Imitation of Europe in the Nineteenth Century," Profile of Man and Culture in Mexico, translated by Peter G. Earle, University of Texas Press, Texas, 1962, p. 17.

of negation of the Mestizo and Indian people of Mexico. All indigenous characteristics were considered as uncultured and treated as socially unacceptable.

Octavio Paz, a Mexican philosopher, states:

> The character of the Mexican is a product of the social circumstances that prevail in our country and the history of Mexico, which is the history of these circumstances, contains the answer to every question. The situation that prevailed during the colonial period would thus be the source of our closed, unstable attitude. Our history as an independent nation would contribute to perpetuating and strengthening this servant psychology, for we have not succeeded in overcoming the misery of the common people and our exasperating social differences, despite a century and a half of struggle and constitutional experience. The use of violence as a dialectical resource, the abuse of authority by the powerful (a vice that has not disappeared) and, finally, the scepticism and resignation of the people--all of these more visible today than ever before, due to our successive post-revolution disillusionments--would complete the historical explication."[16]

There are many arguments relating to the synthesis that created the Mestizo race. Many authors, like Octavio Paz, feel that the great noble Indian race was raped by the Spaniards. Although, on the other hand, there are those, like José Vasconcelos, who postulate the advantage of the synthesis. Vasconcelos, in his book, La Raza Cósmica, points out that the most hybrid race was created by the Mestizo synthesis. He makes a point of stating that the Spaniards helped the Pre-Columbian world and that the conquest was to the

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[16]Octavio Paz, "The Sons of Malinche," The Labyrinth of Solitude, translated by Lysander Kemp, Grove Press, Inc., New York, 1961, p. 71.

advantage of all the world.[17]

It is not for this author to argue the postulations of these men, but to present their ideologies so as to give the folklorist a total view of the history and culture that conceived and bore the Mestizo culture. The totality of this history and culture created the basis upon which the Mexican Mestizo folk dance was built.

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[17]José Vasconcelos, "Breve historia de México," An Anthology of Spanish American Literature, second edition, prepared by John Englekirk, et.al., Appleton-Century-Crofts, Meredith Corp, New York, 1968, pp. 667-671.

CHAPTER III

YUCATÁN AND VERACRUZ

The cultural background of Mexico is very strongly demonstrated in the attitude and character of the Mestizo dance form. On the other hand, the chronological history of Mexico has also greatly influenced the Mestizo dance.

There are five dates of major importance in the development of the Mestizo dance. They are:

1517 - Hernández de Córdoba discovered the Yucatán Peninsula.

1519 - Cortez arrives in Mexico and founds Veracruz.

1810 - The revolution for independence from Spain begins.

1910 - Mexico has an internal revolution.

1934 - Lázaro Cárdenas becomes President of Mexico.

The first two dates are very important because it is from Yucatán and Veracruz that the Mestizo dance can be directly related to the Spanish dance in all aspects. The last three dates represent the period of development of the Mestizo self-identity. The development of the

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[1]Victor Alba, "Chronology," The Horizon Concise History of Mexico, American Heritage Publishing Company, New York, 1973, pp. 218-219.

Mexican Mestizo lasted approximately 415 years. This figure includes approximately 295 years of direct Spanish domination and the following epochs leading up to the presidency of Lázaro Cárdenas.

President Cárdenas established the basis upon which the present day Mexican government is based. It was during his term in office that the Mexican people as a whole began searching for their self-identity and culture. The government initiated programs, such as the Missiones Culturales[2] with the purpose of studying the folklore of Mexico. Prior to the 1930's, the dances of the cultured Mexican people were the dances of the court of Europe. The Mestizo dances, such as the Jarabe[3] were only done in the pueblo[4] by the common people of the lower classes.

Señora Zepeda de Alonso, who was born and raised in Tecolotlán, Jalisco, reports that her father would dance with las malas mujeres.[6] Her mother was totally against the jarabe dances because they were the dances of the common farm people and only illicit women would dance those dances. In spite of objections, Señor

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[2]Missiones Culturales: cultural missions

[3]Jarabe: Mexican dance form (later exempliflied)

[4]Pueblo: rural village or town

[5]Ranchos: ranches

[6]Las Malas Mujeres: bad women

Alonso would dance in a type of competition with the other men in an attempt to conquer other dancers with an elaborate technique or combination of footwork.[7]

The Zapateado

The footwork of the Mestizo dance form originates in Spain. Naturally, as the conquering country and dominator for about three centuries, Spain had the greatest influence on the developing dance techniques. The most obvious element of Spanish dance that is prevalent in the Mestizo dance is the zapateado. Zapateados are the footwork and heelwork.

Inasmuch as the Mexican zapateado came from the Spanish zapateado, there is a definite difference in the two techniques. The basic difference is in the temperament and energy levels employed in the execution of the zapateado.

The Spanish zapateado is characterized by the usage of high energy. The strength in the heelwork is very important for the male dancer, and at times for the female dancer. On the other hand, the woman dancer is typified by the fortitude and grace in executing her smooth and swift movements. The dancing is both explosive and soft, but at all times an ambiance of honor and dignity is maintained by the erect body stature

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[7]María del Carmen Zepeda de Alonso, Interview, November, 1973.

and the highly controlled movements. The Spanish dance which employs the zapateado can best be described as a caldron with a hot, blazing fire inside. Upon touching the sides of the pot, extreme heat is felt, but a total explosion to full capacity is never realized.

On the other hand, The Mestizo zapateado is relaxed and more free than the Spanish zapateado. The Mexican dance is explosive and violent in character. The zapateado of the Mestizo is like a bomb exploding, whereby a history of wars, conflicts, and suppression is expressed in a non-verbal dialogue.

The two states of Mexico which have strongly adopted the Spanish zapateado in their regional folk dance form are Yucatán and Veracruz. Logically so, since the first landings of the Spaniards were in Yucatán in 1517 and in Veracruz in 1519. It is important to consider the geography and history of Yucatán and Veracruz in order to fully understand the dress and customs of the people.

Yucatán

> The Yucatán Peninsula includes the southeastern Mexican states of Campeche and Yucatán and the territory of Quintana Roo; British Honduras; and part of El Petén, a department of Guatemala. The peninsula separates the Gulf of Mexico from the Caribbean Sea. It covers more than 75,000 square miles.
>
> The peninsula is a low, rolling tableland of coral and limestone covered by a thin layer of soil. It has a hot, humid climate. The chief cities include Mérida, capital of Yucatán; Campeche,

capital of Campeche; and Progreso, Yucatán, the peninsula's chief port.

Quintana Roo and British Honduras lie along the eastern coast of the peninsula. The state of Yucatán is in the northern part of the peninsula. Campeche lies south and west of the state of Yucatán. Part of El Petén in Guatemala is inland in the southern part of the peninsula.

Most of the people, called Yucatecos, are descendants of the Maya Indians who lived in Yucatán hundreds of years before the Spaniards arrived. Ancient ruins of the Mayan civilization have been discovered at Chichén Itzá in Yucatán. Most Yucatecos are farmers. Northern Yucatán is one of the chief henequen-raising areas of the world. Henequen is used in making rope and twine. Other crops of the Yucatán Peninsula include cacao, chicle, coffee, corn, cotton, sugar cane, and tobacco.[8]

Yucatecan Dance

The Yucatecan dance is totally a Spanish dance with the Mestizo costume and temperament. The Jarana Yucateca is the name of the most typical dance of the Yucatán Peninsula. The dance is a direct descendant of a combination of the jota dance of Northern Spain and of the Spanish zapateado of Southern Spain.

The dance, the music, and the function derive their name from the ukelele-like instrument, called a jarana, but the word only means 'noisy diversion.' The steps are zapateados and the music consists of gay sones [melodies] without words, played on jaranas, brass instruments, and drums to which are sometimes added the Cuban gourds.[9]

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[8]World Book Encyclopedia, Volume 28, Field Enterprises Corp., Chicago, 1974, p. 479.

[9]Frances Toor, A Treasury of Mexican Folkways, Crown Publishers, Inc., New York, 1973, p. 368.

> There are two modifications of the Jarana; one is the 'Colonte' in which the performer raises his arms and snaps his fingers to imitate castanets, and the other is the 'Torito' which imitates the movements of the bullfight. The man manipulates his handkerchief as a 'torero' [bullfighter] would his cape, while the woman weaves back and forth in representation of the bull.[10]

Both modifications are direct descendants of the Spanish culture.

The Spanish jota is most typically known as the dance of Aragón, a province in Northern Spain. The dance is typified by the arms that are held in the upright position, in a rounded curve.

Example: (c.f. Illustration #1)

The traditional jota step is danced to a strong 3/4 rhythm. The step is danced on the balls of the feet and their pattern is as follows:

1 - Leap from left foot onto right foot crossing left leg in front of the
2 - right foot landing on the ball of the left foot,
3 - then step back and down on the right foot.
1 - Leap from the right foot onto the left foot crossing the right leg in front of the
2 - left foot landing on the ball of the right foot,

---

[10]Luis Covarrubías, Regional Dances of Mexico, Published by Fischgrund, Mexico, D.F., 1974, Section XII.

3 - then step back and down on the left foot.

Then repeat '//

The tempo is a brisk allegro 3/4 time. Both the arms and the jota step are employed frequently as a major part of the Yucatecan dance. The Yucatecan version of the step is called the colonte.

The fingers are snapped in rhythm with the music throughout the Jarana Yucateca at various intervals. The fingersnapping is to imitate the castanets of the Spanish Dance.[11]

The body is held is a very upright, erect position as in the dance of Spain. Furthermore, the zapateados of the dance are also typically Spanish. They are realized in a syncopated rhythm and in a reserved high energy movement. The feet, legs, and body are never really released to move freely and without control. They always remain within the confines of a strict movement pattern.

The costuming for this dance is very practical and is also very Spanish. (c.f. Illustration #2) Both the men and women wear a white costume for the simple reason that the Yucatán Peninsula is a tropical zone. The white color reflects the heat and is, therefore, more comfortable. The man wears loose fitting pants and a

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[11]Covarrubías, op.cit., p. 23.

Illustration #1 - Jota Costume and Arm Position

Photo by Don Moore

Illustration #2 - Yucatán Costumes

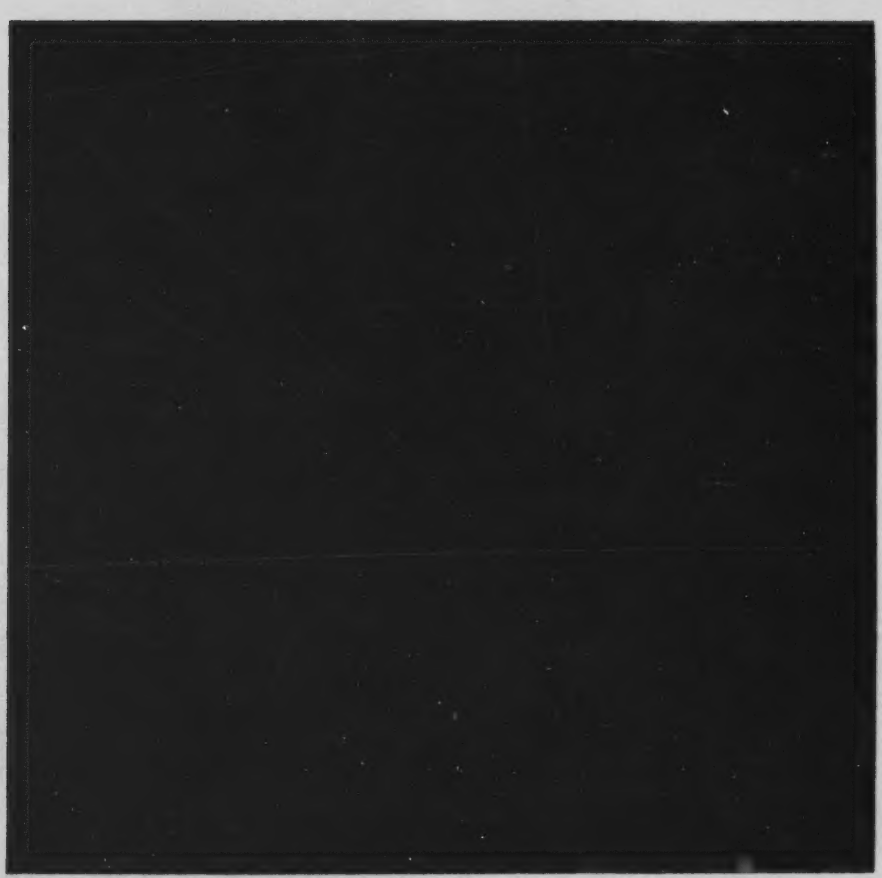

Photo by Don Moore

shirt called a guayabera and sandals called alpargatas. The festive costume requires a bright colored scarf and handkerchief. The scarf is worn around the neck and comes from the Spanish vaquero[12] and the handkerchief is necessary for the torito dance. The man usually wears a Panama hat which resembles closely the Spanish Cordobés.[13]

> The costume or "terno" of the Yucatecan mestizo women is directly derived from the white cotton huipil worn by the Mayan Indians women throughout the Yucatán Peninsula.
>
> It is called a "terno" because it consists of three parts: the huipil, the waist or "jubón" and the petticoat or "fustán," all made of the most delicate materials such as linen batiste, fine cotton or pure silk.
>
> The jubón is the most important of the three garments. It is worn over the huipil and is richly embroidered in colored silk around the neckline and lower edge, forming patterns of large flowers and trailing vines. The fustán is a skirt which is bound at the waist and peeps out from the jubón. A decorative band of drawnwork encircles the lower edge of the fustán; this type of handicraft is called in Mayan "xmanikté."
>
> The hair is drawn back, without a part, and rolled into a large bun which is securely tied with a wide colorful ribbon forming an enormous bow. This hairdo is called "tuch."
>
> The Yucatecan woman does not feel completely attired unless she is decked out in a profusion of gold jewelry outstanding among which is the long filigree rosary. White high-heeled shoes are an integral part of the costume.[14]

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[12] Vaquero: cowboy.

[13] Cordobés: a hat typical of the Spaniard of Southern Spain.

[14] Luís Covarrubías, Mexican Native Costumes, Eugenio Fischgrund, México, D.F., 1974, Section 11.

The Spanish characteristics of the woman's costume, as previously described, are very subtle. To begin with, the rosary is definitely Spanish, since the Spaniards took Catholicism to Mexico. The hair worn in a bun is very Spanish. The typical Indian hair style of the Mexican Indian woman is braids. The high heels are Spanish as compared to the Indian sandals. As previously mentioned, the dance movements are typically Spanish, whereas, the costumes represent a mixture of Spanish and Indian influences.

The temperament of this regional dance is very different from the temperament of a Spanish dance. Periodically, during the dance, the word bomba is shouted. The male dancer will then improvise a verse to say to his partner. The verse usually has a double connotation and is very coquettish. The Spaniard may flirt in the course of a dance, but would seldom, if ever, be so obvious as is the Yucatecan dancer.

The folk dance of Yucatán is definitely Mestizo. The Spanish influences in the dance are: the jota step and arm position, 3/4 tempo of the music, the snapping of the fingers, the Bullfight dance, the zapateado, and all of the costume subtitles which originated in Spain. Even though the Spanish influence predominates the Yucatecan dance, the Indigenous influences in costuming and temperament have transformed the dance of Yucatán into a dance form that is uniquely Mexican.

Veracruz

The state of Veracruz, Mexico, borders on the Gulf of Mexico from the Tamesí River (northwest) to the Isthmus of Tehuantepec (southeast), in the central part of the country, extending no more than 100 miles inland from a coastline more than 400 miles long. It is bounded (north to south) by the states of Tamaulipas, San Luis Potosí, Hidalgo, Puebla, Oaxaca, Chiapas, and Tabasco. The area is 27,759 square miles.

Veracruz is a predominantly mountainous state, with a narrow border of hot, humid coastland below the Sierra Madre Oriental, a range which occupies its central and western portions. Pico de Orizaba (or Citlaltéptl), an extinct volcanic cone rising to 18,700 feet in central Veracruz, is the highest peak in Mexico, and the third highest in North America. Cofre de Perote (14,048 feet) is another extinct volcano. A noteworthy geographic feature in the north is the Tamiahua Lagoon, which extends 65 miles and has many large islands. There are numerous rivers, the chief navigable one being the Coatzacoalcos, in the southeast. Rainfall is heavy and there is an exceedingly dense growth of tropical vegetation. The region now occupied by the state of Veracruz was the center of an Indian civilization which preceded that of the Aztecs . . . Veracruz today is an important agricultural state and a rich mining area. Petroleum deposits underlying the coastal strip are being exploited. Leading agricultural products are cereal, corn, beans, fruits and vegetables, sugar cane, cotton, tobacco, cacao, coffee, and vanilla beans. Natural pasturage in the central highlands yields cattle and hides for export. The forest lands produce rubber, dyewoods, cabinet wood, chicle gum, and jalap. Manufactures include rum, textiles, tobacco products, paper, chocolate, soap, and matches. The chief city is Veracruz (q.v.). Other important cities include Orizaba, a resort and textile center; Pánuco and Coatzacoalcos, petroleum centers; the industrial towns, Córdoba and Tuxpan; and Jalapa, the capital.[15]

The sea port of Veracruz was where Cortez landed in 1519. This was only two years after Hernández de

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[15]Encyclopedia Americana, International Edition, Volume 28, Americana Corp, New York, 1973, p. 13.

Córdoba landed in Yucatán. Like Yucatán, the dance of Veracruz is also very Spanish. For instance, the movement of the regional dance of Veracruz uses the same steps as the Spanish zapateado dance of Southern Spain and the same leaps as in the Spanish jota of Northern Spain. The dance style is often referred to as a Son Jarocho or Son Huasteca. A son is a melody. Jarocho and Huasteca refer to anything from the state of Veracruz.

> The platform dance, or "huapango fandango," originated as a flamenco dance and later acquired regional characteristics. It is performed throughout an area extending from the Huasteca region of Tamaulipas to southern Veracruz. Vigorous heel and toe stampings are executed on a special wooden platform called "huapango," which has holes in its sides to convert it into a sounding board.
>
> Instruments are violins, guitars, jaranas (small double stringed guitars), and in some regions, harps. One or two men sing; sometimes, as in the Huasteca area, in falsetto.
>
> In southern Veracruz, there is a variation of the Huapango called Son Jarocho. The step is more vigorous and ingenius than the Son Huasteca. And real dance virtuosi perform the "zapateado" which resembles the Andalusian dances in rapidity and complexity. Accompanying instruments are the harp, the jarana, and the requinto (another variety of small guitar). Singing is in the normal voice range, and the song lyrics are generally picaresque and reflect the boisterous spirit of the Veracruzanos.[16]

The dance is in two parts. They are the zapateado and the descanso.[17] The descanso usually occurs while

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[16]Covarrubías, op.cit., Section XIII

[17]Descanso: rest

the musicians are singing a verse of double meaning. The verses are both coquettish and more often humorous.

The rhythm of the steps is highly syncronized and requires a mastering of technique and skill. The Veracruzano zapateado requires a very strong, high energy heel technique. The zapateados are very controlled and a rigid carriage from head to toe is maintained throughout the dance. The male dances with his arms to the side, while the female moves in a coquettish manner utilizing her dress for embellishment of her movement. The dance is performed in an erect stance as in the Spanish dance.

The Brinco Veracruzano, as explained in Appendix F, is a direct descendant of a leap from the Spanish jota. The leap is most typified by the forward extension of the leg which drops at the knee joint to return to the extended position.

The costume for the man is very similar to the man's costume from the Yucatán. Both Yucatán and Veracruz are in sub-tropical areas. Therefore, the Veracruz costumes, like the Yucatán costumes, are usually white to reflect the intense heat. The man's costume is the white loose pants with the white loose fitting shirt, the guayabera. A red scarf is worn around the neck and another around the waist. These scarves

are very Spanish and originate with the Spanish vaquero. The men wear boots with a heel. The boot is Spanish as compared to the sandal of the Indian. The hat that the men wear is a peasant straw hat and is closer in style to the Spanish cordobés than is the Panama hat.

The woman's costume is a duplicate of the costume of the woman of Sevilla, Spain. (c.f. Illustration #3) The basic pattern for both the Veracruzana dress and the Sevillana dress is a full bodice gown. Both costumes are embellished with ruffles and lace. Both costumes require that the hair be worn on the top of the head. The Veracruzana woman usually wears her hair tied in braids with ribbon braided in and tied on top of her head. She then further embellishes the style with flowers and a gold colored peine.[18] The Sevillana woman will usually wear a bun instead of braids, but her hair is on the top of her head. Her hair is usually embellished with flowers and a peine. The ribbons are worn only by the Veracruzana woman. The fan that is uniquely Spanish is also used by the Veracruzana woman. Both women wear high heels for resonance and facility in heelwork. The Spanish mantilla[19] is worn by the Veracruzana woman but is known as the rebozo.[20] The

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[18]Peine: The traditional Spanish hair comb worn on the back and sides of the head.

[19]Mantilla: shawl (Spain)

[20]Rebozo: shawl (Mexico)

Illustration #3 - Spain and Veracruz

Photo by Patty Garcia

rebozo is held with a piece of jewelry in front. The woman's costume of Veracruz is highly embellished with jewelry, usually made of gold. She always adds a rosary and/or cross to complete her apparel. The rosary and cross entered Mexico with the Spaniards and are, therefore, Spanish characteristics.

The Veracruzana woman wears an apron with her dress. An apron is also worn by the Spaniards of Northern Spain with the jota costume. While the apron doesn't necessarily originate from Northern Spain, the fact that the Veracruzana woman wears one would seem to indicate that this is a carry over from the Spanish costume.

The Veracruzano dance movements and costumes are very Spanish, but like the Yucatán dance, lack the Spanish temperament. The Veracruzano dancer's temperament is very special. Inasmuch as he stands erect and maintains control of his body movement, his expressions overpower his attempt at presenting a subdued facade. The dancer of Veracruz is very coquettish and somewhat promiscuous, inspite of an attempt to be subtle. The dance, along with double connotation verses, remove the Veracruz dance from the Spanish dance. It becomes volatile and explosive and no longer subtle.

The Son Jarocho and Son Huasteca are greatly influenced by the dance of Southern Spain. They become uniquely Mexican when given the temperament of the

Mestizo and the artistic pecularities that belong only to Mexico.

The dances of Yucatán and Veracruz are very similar to each other in that they are a combination of the jota of Northern Spain and the zapateado of Southern Spain. The close similarities between the Yucateco and Veracruzano dancers are a result of their geographic location and the Spanish arrival at the two locations at historically the same time. Both areas of Mexico have produced a dance folklore that is unique in that they differ from other areas cf Mexico. But moreover, the basic roots of heredity and history cannot be denied. The Spanish influence in these first areas of Spanish conquest is very strong and definitely predominates in the dance folklore of the Yucateco and Veracruzano.

CHAPTER IV

JALISCO

Name

The state of Jalisco was originally a part of Nueva Galicia. The state name was previously spelled Xalisco. The "x" in Spanish was at one time pronounced as the "sh" of English in now pronounced. With the evolution of the Spanish language and its letter "x", the spelling of the state name took on its present form of Jalisco, pronouncing the "j" as the English "h".

Past History

> Jalisco was first invaded by the Spaniards in about 1526. Soon afterward in 1535, it was conquered by Gonzalo Nuño de Guzmán. It once formed part of the Spanish reyno [kingdom] of Nueva Galicia. Nueva Galicia included Aguascalientes, Zacatecas, Nayarit, and Jalisco. The state has been considerably reduced in size since Aguascalientes and Zacatecas became states and since the subdivision, in 1889, of its coastal zone which set apart the territory of Tepic which is now the state of Nayarit.[1]

Present Day Jalisco

> Present Jalisco is a Pacific coast state of Mexico, with an area of 30,941 square miles. Jalisco is traversed from north-northwest to douth-southwest by the Sierra Madre, locally known as the Sierra de Jalisco, which divides the state into a narrow, heavily forested coastal plain and a high plateau

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[1] Encyclopedia Britannica, Eleventh Edition, Volume 15, Published by William Benton, 1911, Chicago, p. 850.

region, part of the great Anáhuac tableland, with an average elevation of about 5,000 feet, broken by spurs and flanking ranges of moderate height. The sierra region is largely volcanic and earthquakes are frequent; in the south are the active volcanoes of Colima (12,992 feet) and Nevado de Colima (13,993 feet). The tierra caliente [hot earth] zone of the coast is tropical and humid, while the inland plateaus vary from subtropical to temperate and are generally more dry and healthful. Lakes are numerous, the largest in the country being Chapala, about 53 miles long by 19 miles wide, which is considered one of the most beautiful in Mexico. It is a popular resort and also an important fishing area.

The agricultural products of Jalisco include Indian corn, wheat and beans on the uplands, and sugarcane, cotton, rice, indigo and tobacco in the warmer districts. Rubber and palm oil are natural forest products of the coastal zone. Stock raising is an important occupation of the more elevated districts. The mineral resources include silver, gold, cinnabar, copper, bismuth and various precious stones. There are reduction works and many industries including cotton and woolen goods, cement plants, foodstuffs, electric power plants, refined sugar and leather. Railway outlets reach Mexico City, Manzanillo, and Nogales, Arizona.

There is a large percentage of Indians and mestizos in the population. The capital is Guadalajara, an industrial and ecclesiastical center of great colonial charm. Other important towns with their populations (1960) are: Ciudad Guzmán (30,941); Lagos de Moreno (23,636), a mining town 100 miles E.N.E. of Guadalajara on the Mexican National Railways; Autlán (17,017); Ameca (17,588), in a fertile agricultural region on the western slopes of the sierras.[2]

The Three Races of People of Jalisco

There are basically three groups of people who have made up the state's population. They are the Pre-Columbian Indian, the Spaniard, and the imported

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[2]Encyclopedia Britannica, Volume 12, Published by William Benton, Chicago, 1969, p. 850.

Black slaves. To begin with, Luís Topete Bordes in his book, Jalisco Precortesiano, gives a very complete historical study of the Pre-Columbian peoples of the present state of Jalisco. According to Topete Bordes, "la primera raza que habitó el actual Estado de Jalisco fue autóctona y otomí."[3] [The first race that inhabited the present state of Jalisco was aboriginal and formed the Otomí Tribe.]

Topete Bordes mentions that the first immigrants into the state's territory probably occurred in the middle to late Seventh Century A.D.[4] From the time of the Otomí Indians to approximately 1526, there was a continual change of tribes immigrating into or migrating out of the state region. Also, with the rise and fall of each particular Indian tribe there were differing influences causing changes in the Jalisco region. Although there were differing tribes in Jalisco, they all had a similar origin and background. This has been proven both archeologically, as well as, linguistically. The language patterns are all part of the Uto-Aztecan language family. The language of the Aztecs was Nahuatl, which originated with the Nahua tribes. The Nahua Indians through their successors greatly influenced

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[3]Luís Topete Bordes, "Los primeros pobladores del país," Jalisco Precortesiano, English translation by L. A. Trujillo, El sobre azul, México, D.F., 1944, p. 19.

[4]Ibid, p. 49.

Pre-Columbian life styles, traditions, and religious practices.

The Black people had a very strong influence in the music from the state of Veracruz, but their contribution to the culture of Jalisco appears to be very limited. Many Black slaves were imported to work in the mines because they provided inexpensive and easily accessable labor. This occurred in the middle of the Sixteenth Century when the minerals were discovered in Jalisco. Jalisco at this time still included Zacatecas. It was in the area of Zacatecas and San Luís Potosí that the mines were first discovered.[5] These areas do not include present day Jalisco.

The social strata were very strongly established in Mexico. Therefore, the mixing of the slaves and members of other classes might have occurred, but if so, it would have been to a very minimal degree. That is to say, the Black influence on the culture of Jalisco is virtually nil.

The race of people that had the strongest influence on the culture of Jalisco were the Spaniards. They controlled the area from approximately 1526 until approximately 1821. During the 295 years of Spanish domination, the basic culture of the Mestizo of Jalisco was formed.

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[5]Luís Pérez Verdía, Historia Particular del Estado de Jalisco, Segunda Edición, Tomo 1, Gráfica, Guadalajara, Jalisco, México, 1951, p. 314.

The basis of a culture is its language.

> It is generally recognized, of course, that language is a most important part of culture. Speech has relatively high autonomy, but culture would probably not originate without language and language would be nearly empty without culture . . .[6]

> A language is after all only a system of arbitrary symbols by which the members of a speech community communicate. It is a code which receives meaning only beacuse it refers to objects, concepts, or activities which exist in that particular community . . . The relation of language and culture is horizontal . . .[7]

Therefore, on the basis of language and culture being horizontal and co-existent, it becomes inevitable that the cultural background of the people of Jalisco is dominated by the Spanish culture because the language used in Jalisco is the language of Spain.

Mestizo Dance Form of Jalisco

The Jarabe is the most typical Mestizo dance form of Jalisco, and consists of a series of sones. A son is a melody. For example, the Jarabe Tapatío[8] was originally composed of nine sones. In the music that

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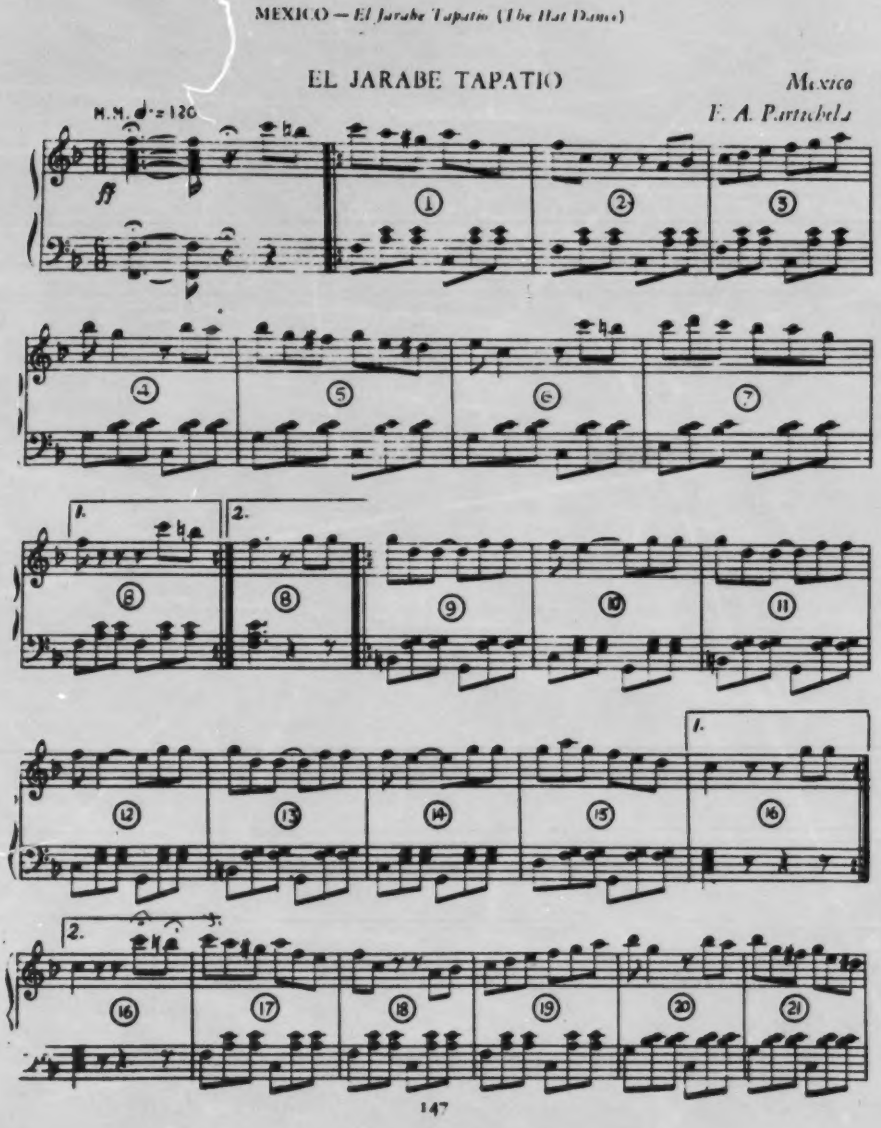
[6]Regina Flannery-Herzfeld, "Language and Culture," Report of the Fifth Annual Round Table Meeting on Linguistics and Language Teaching, Edited by Hugo J. Mueller, Georgetown University Press, Washington, D.C., 1954, p. 98.

[7]Robert Politzer, "Developing Cultural Understanding through Foreign Language Study," Report of the Fifth Annual Round Table Meeting on Linguistics and Language Teaching, Edited by Hugo J. Mueller, Georgetown University Press, Washington, D.C., 1954, pp. 100-101.

[8]Jarabe Tapatío: National Dance of Mexico; also known as the Mexican Hat Dance.

follows, a son is represented by measures one through eight; another son is found in measures nine through sixteen, et cetera.

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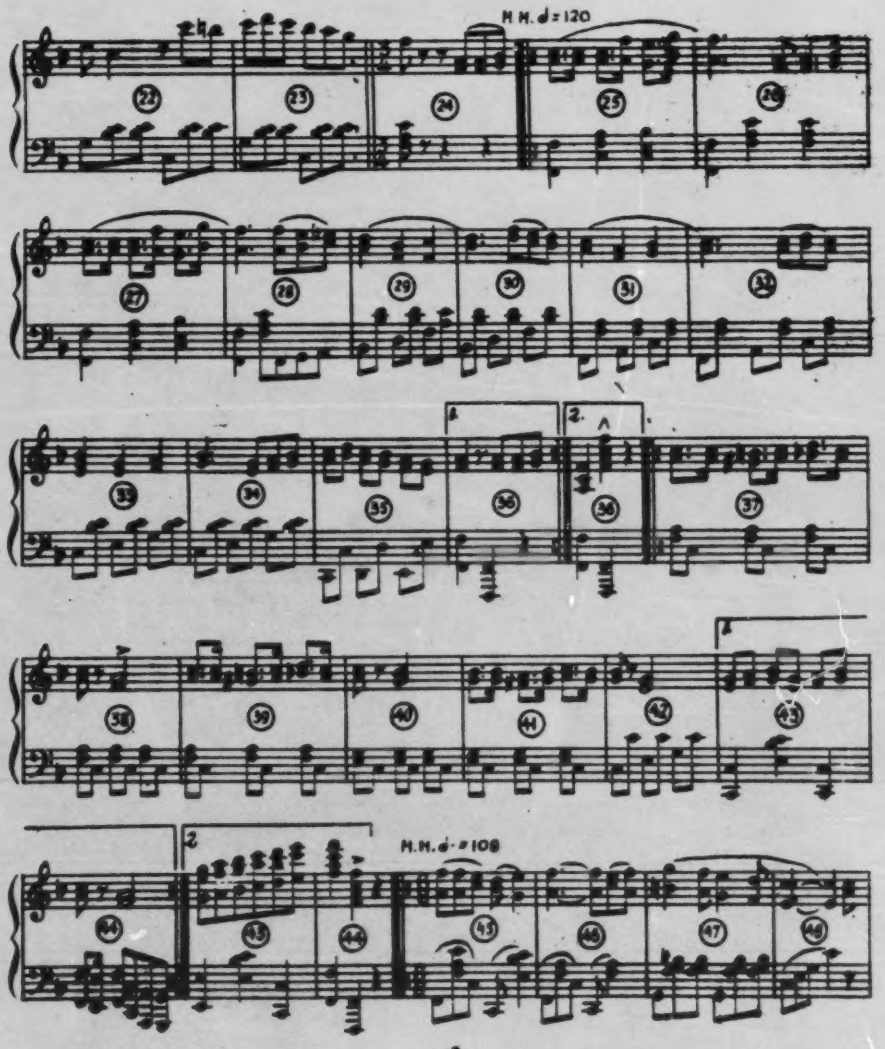
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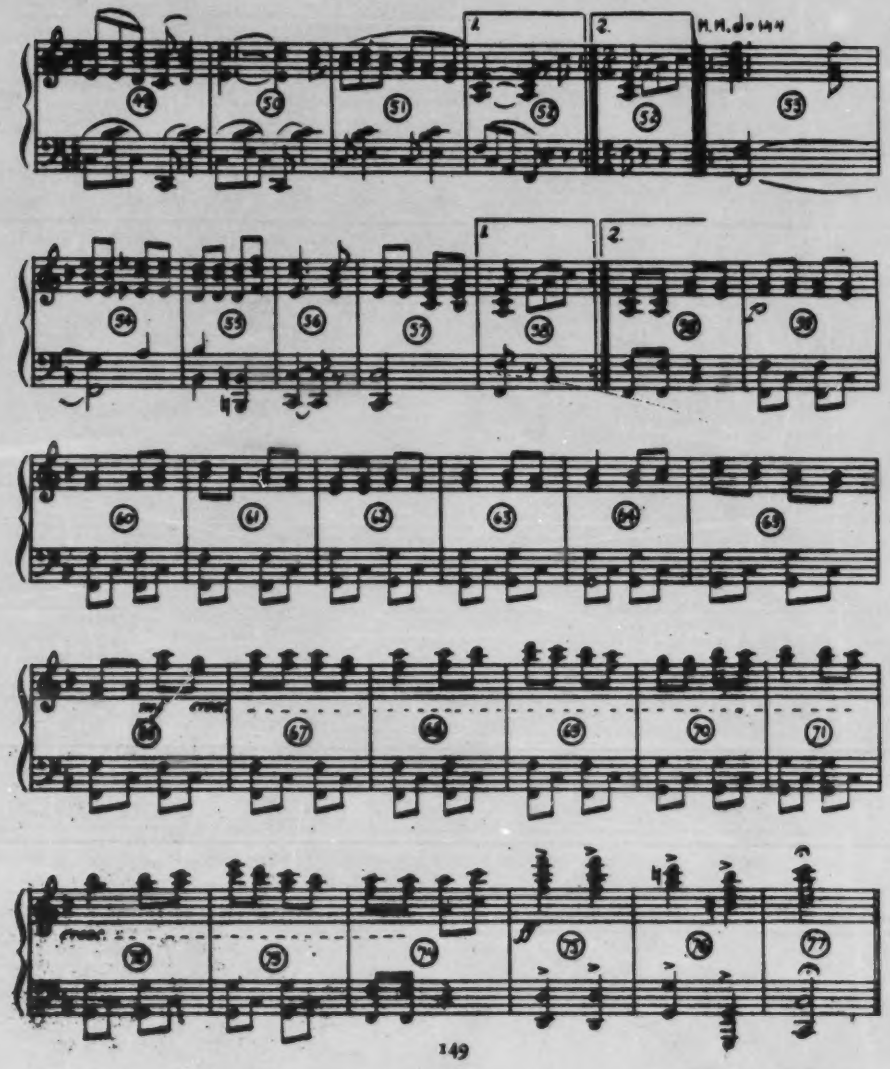
MEXICO — *El Jarabe Tapatío (The Hat Dance)*

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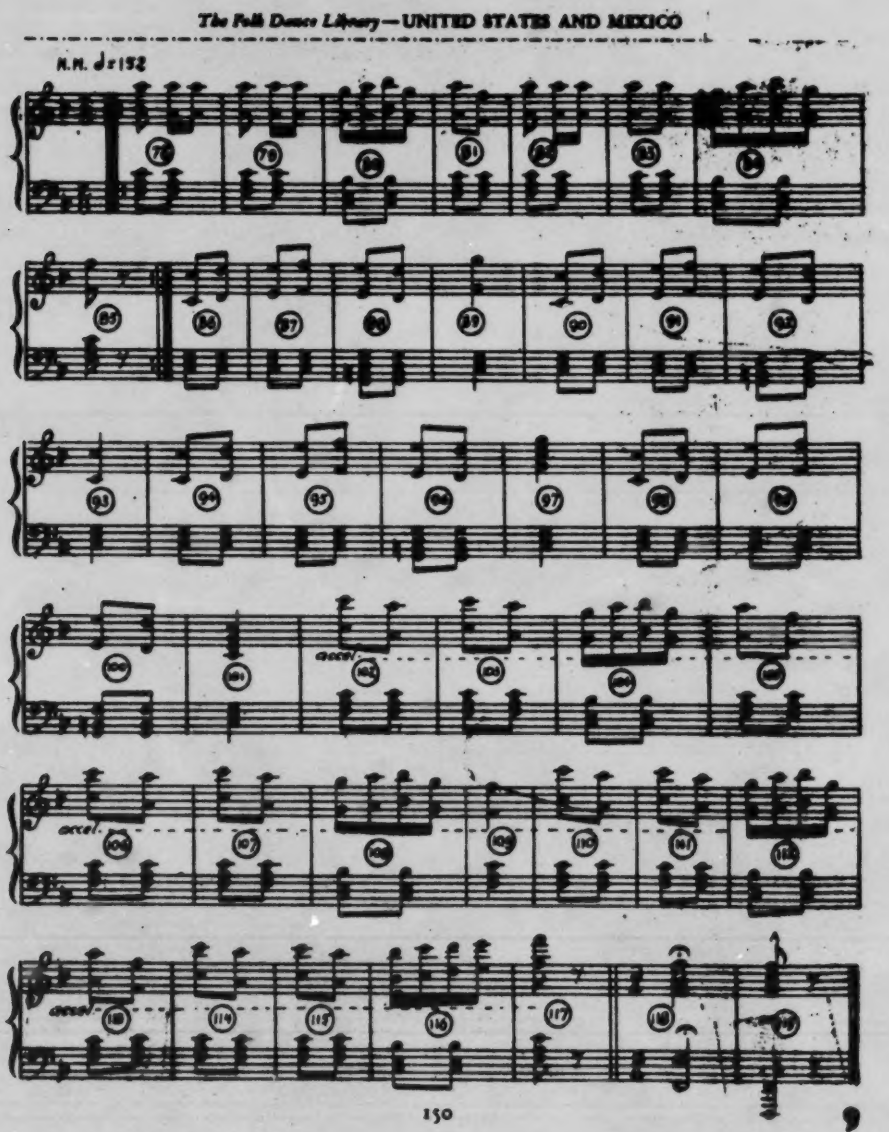

[9]F. A. Partichela, "El Jarabe Tapatío," Folk Dances of the United States and Mexico, A. S. Barnes and Company, New York, 1948, pp. 147-150.

The word *jarabe* means "syrup, sickly-sweet drink."[10] Sometime during the late Seventeenth Century or early Eighteenth Century, the word *jarabe* began to be applied to a series of *sones* grouped together,[11] as in the *Jarabe Tapatío*. Two types of dances then emerged. The *son*, such as the dance, *Son de la Madrugada*, was one dance style consisting of music of a single melody. The other type of dance was the *jarabe*, which consisted of a series of *sones* grouped together. There are many *jarabe* dances in Mexico, such as: *Jarabe Tapatío*, *Jarabe Pateño*, *Jarabe Michoacano*, *Jarabe Mixteco*, *Jarabe de la Botella*, *Jarabe Zapoteca*, *Jarabe Largo Ranchero*, *Jarabe Loco*, etc. The list of *jarabes* is innumerable and each dance is different. The difference is usually implied by the dance name.

For example, the *Jarabe Tapatío* means a *jarabe* from the state of Jalisco. *Tapatío* refers to anything from the state of Jalisco, as *Jarocho* refers to anything from the state of Veracruz. *Jarabe Michoacano* is from the state of Michoacan.

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[10]Edgar Allison Peers, *et.al.*, *Cassell's Spanish Dictionary*, Funk and Wagnalls, New York, 1968, p. 510.

[11]Albert S. Pill, "The Jarabe, Mexico's Regional Dance," *Viltis*, Volume XXI, March-April, 1963, pp. 8-9.

According to Albert S. Pill,

> the single form of the Jarabe appeared in the latter 18th Century. The first official mention of it was in 1778 when the Inquisition declared against the Pan de Jarabe from Veracruz and the Pan de Manteca from Hidalgo.[12]

The Inquisition declared against the *jarabes* because they had verses with double meaning which led to a question of their inherent evil. Furthermore, the verses many times employed the names of saints and of God. The dance also allowed for touching between the men and women dancers, which the Church felt was definitely sinful.

According to Dr. Arthur Campa, nationally renowned author and folklorist, the first major unification of a series of *sones* was choreographed by the ballerina, Anna Pavlova.[13] The Russian ballerina toured Mexico in 1918. She became so delighted with the dance that she choreographed the various *sones* into one full *jarabe*. She then is attributed with adding her own special touch. When she threw down the *sombrero*,[14] she danced on point in the brim of the hat.[15]

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[12]Pill, *op.cit.*, p. 8.

[13]Dr. Arthur Campa, Interview, Denver, Colorado, 1974.

[14]*Sombrero*: hat

[15]Susan Valerie Cashion, "The Son and Jarabe: Mestizo Dance Forms of Jalisco, Mexico," U.C.L.A., unpublished Masters Thesis, 1967, p. 61.

> . . . the Jarabe is a direct descendant of the Spanish dances which are called zapateados, principally the Seguidilla, the Fandango, and the Sambra, and other similar dances which were popular in Spain.
>
> As these dances were brought from Spain, they were at first performed without any difference in their original way of being danced. Throughout the 16th and 17th Centuries the Spanish colonists carried these dances to the rural areas, to small villages and ranchos where they underwent changes as the Spanish and Indian cultures intermingled . . . As the races intermingled and a mestizo race developed through a fusion of Indian and Spanish parentage, so did the music and dances of the two races undergo a fusion as generation succeeded generation.[16]

The son and jarabe are characterized by the intricate heelwork which is very similar to the Spanish flamenco heelwork. The dancers pass and cross in patterns similar to the paseo de los cuerpos[17] of the Sevillanas dance. The frequent hopping is also from the dance of Spain. Dr. Arthur Campa states, "the mestizo dance of Jalisco is at least 80% Spanish dance."[18] Yet, the temperament of the son and jarabe is explosive and very mestizo. Raúl Valdéz G. of the Ballet Folklórico de Mexico also asserts that the dance of Spain predominates in the Jaliscience[19] dance. He added that although the Spanish dance predominates in influence,

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[16]Pill, op.cit., p. 8.

[17]Paseo de los cuerpos: passing of the bodies

[18]Campa, op.cit., Interview.

[19]Jaliscience: from Jalisco

"mientras exíste la gente mestiza, existirá lo indígena en el baile." [As long as the Mestizo race exists, the indigenous element will be part of the dance.][20] Therefore, the temperament is Mestizo and not Spanish in the son and jarabe.

Each son and jarabe is romanticized by a particular legend that is told about the origin of the dance.

Bailes Particulares[21]

Son de la Madrugada

Madrugada means the morning dawn. A legend tells that the dance is the awakening dance of the people of Mexico. It has a very spontaneous quality of rhythm that makes the dancer move with the light, fast, and exuberant music. The music allows each choreographer to create a dance that requires great skills of technique and much endurance.

Son de la Culebra

Culebra signifies a snake. The dance is usually performed in a group. The group dances in the circular and winding patterns of a snake. Many times a story is told by the dance to the observer and the stories are as numerous as are the legends of Mexico. One such legend

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[20]Raúl Valdéz Gómez, Interview, translation by L. A. Trujillo, Mexico City, Mexico, 1974.

[21]Bailes Particulares: particular dances

tells of a woman washing clothes in a river and a snake approaches. The woman screams for help and a charro[22] comes and saves her. Another legend tells of the charro who gets bitten by the snake while trying to save the screaming woman and he dies. In another version of the dance, a charro kills the snake with his sombrero and then dances exuberantly in a series of zapateados.

Son de la Negra

The term La Negra refers to a sweetheart or dear.[23] The music and dance are relatively modern in their standardized form. The music became standardized when the Mexican composer, Blas Galindo, used this son as part of a symphonic score entitled, Sones Mariachi.[24]

Inasmuch as this son is relatively modern, it is one of the most exciting mestizo works. The dance music is vibrant and very fast in rhythmic changes. The ambiance is brought to a climax by the precise degree of syncopation between the music and the zapateados of the dancers.

There are various themes that are expressed by the dance, but the courtship motif is perhaps the

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[22]Charro: cowboy

[23]Cassell's Spanish Dictionary, op.cit., p. 580.

[24]Cashion, op.cit., p. 108.

strongest. The legend of this dance is that it was performed to announce a grand fiesta[25] in which a charro reunites with his sweetheart. The dance is performed on top of platforms. Under the platforms there are layers of earth dug at various depths. The sound of the zapateados would then echo throughout the villages announcing the great fiesta.

Son del Caballito

The dance of the little horse, caballito, is very popular among children, as well as, adults. According to Agustín del Razo, the dance is about two lovers. The male dancer interchanges roles as lover and as the horse. The dancers use a rebozo as if it were a carriage. The girl gets pursuaded to sit sideways on the rebozo and rides, while the male dancer dances the role of the horse. The male dances with the rebozo between his legs, as though he were riding a horse. Periodically, the horse rears up and causes the young lady to become fearful. The male then takes the opportunity to sit side-saddle with her and re-assure her of her safety.[25] The dance is noted for its singular zapateado that gets interrupted by a frequent jump-step which resembles the horse as it rears up.

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[24]Fiesta: party

[25]Agustín del Razo, Interview, translated by L. A. Trujillo, Denver, Colorado, 1973.

Jarabe de la Botella

The Jarabe of the bottle is a traditional dance performed at fiestas. The male dancer begins dancing with a bottle of liquor. His female partner also dances with him a series of zapateados which intermingle with the borracho[26] step. As they dance around, the man places the liquor bottle on the floor and the partners dance over and around the bottle in a test of skill. Challenges of technique and ability are danced around the bottle. The trick is not to knock over the bottle, because if the dancer does knock it over, he will have to replace the contents or pay the mordida[27] that was established. The dance usually ends with the female dancer sitting on the knee of her partner giving him drinks.

This is the type of dance that the Church felt was inherently evil and not for the good of the people. The dance was considered evil because it involved liquor and allowed for promiscuity between dance partners.

Jarabe Largo Ranchero

The Rancher's long Jarabe is very similar to the Jarabe Tapatío. Both dances are basically the same throughout. The Jarabe Largo Ranchero is longer and contains more sones than does the Jarabe Tapatío. The

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[26]Borracho: drunk.

[27]Mordida: Bite, punishment, penalty

most characteristic step of the Jarabe Largo Ranchero is the pawing of the earth by both male and female dancer. The characteristic courtship motif, that is common to sones and jarabes is evident in this jarabe. (c.f. Illustration #4) Many Mexican dancers are in agreement that the dance is, in part, a mimetic dance from the courtship dances of birds.

Jarabe Tapatío

Tapatío refers to anything from the state of Jalisco. Tapatío comes from the Indian speaking peoples and the Nahuatl word Thapatiotl, which was coined in Jalisco before the Spanish domination.[28]

The Jarabe began being developed in Mexico in the early part of the Sixteenth Century, but some chronologists believe July 9, 1790, was the date when the dance was first theatrically presented. It was danced by the family Gerónimo Marini in the Coliseo[29] in Mexico City. The dance was later prohibited, but again revived by Emperor Maximilian and Queen Carlotta in 1862 during the French occupation of Mexico.[30]

Many folklorists object to the name of the dance. Some people feel it should be referred to as the Jarabe Chico or Short Jarabe, in contrast to the Jarabe Largo

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[28]Cashion, op.cit., p. 101

[29]Coliseo: theatre, opera-house, coliseum

[30]Cashion, op.cit., p. 101.

Illustration #4 - Courtship Motif, Common to most Sones and Jarabes

Photo by Don Moore

or Long Jarabe. Others say the dance should be named the Jarabe Oficial or Jarabe Nacional, i.e. Official Jarabe or National Jarabe, respectfully, because it is the national dance of Mexico.

Folklorists also object to the name because the dance did not truly originate in Jalisco. The dance is a composition of all the people of Mexico, especially since it has undergone so many changes in the last thirty years.

The courtship theme of this dance is said to have originated from the Guajolote[31] Dance of the Huichol Indians. In the Indian dance, the male bird courts the female bird.[32]

There are many minor themes that are expressed as each son is played. Some of these themes are: El Borracho, which is when the dancer imitates a drunk; El Zapateado, whereby the syncopation of beat and sound is danced in the Spanish dance style with the zapateados stressing certain beats; La Mariposa, where the woman uses her skirt to imitate the butterfly; and, La Cócona, when the man passes his leg over the head of his partner as she picks up his sombrero, which symbolizes her acceptance of his affection.

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[31]Guajolote: Turkey

[32]María Elena Sodi de Pallares, "El Jarabe Nacional," Mexico--Leyendas, Costumbres, Trajes, y Danzas, Jesús Medina, Editor, México, D.F., 1970, pp. 416-417.

Costumes: Women

There are basically two costumes that the women wear. The traditional dress of Jalisco is known as the Ranchera Dress.[33] (c.f. Illustration #5) The festive costume originates from the Garteranas[34] costume of Central Spain.

The dress is usually made of two parts--a skirt and a blouse. The skirt is highly embellished with ribbons of differing colors. The ribbons trim the bottom of the skirt and are in v-shaped patterns from the waist to the center of the skirt. Lace is often placed on the skirt for the purpose of visual beauty. The lace often trims the edge of the v-shaped ribbon patterns. Bows made of ribbon and lace are sewn in circles to add to the designs on the skirt.

The skirt length varies with each group, but the normal length is below the knee. There should be enough material to allow for manipulation of the skirt for various visual effects.

The blouse is made of the same color material as the skirt. European styles have influenced the collar style. The collar is a high, ruffled stand-up collar. The sleeves can be either long or short, but must allow for easy movement. The short sleeve on a blouse is a

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[33]Ranchera Dress: Ranch Woman's Dress

[34]Garteranas: a name given to the women of Castilla, Spain.

Illustration #5 - Ranchera Costumes

Photo by Don Moore

puffed sleeve. A ribbon design of a "V" comes down from the top of the shoulder to mid-bodice. The ribbon can be further embellished with lace.

The petticoats are a vital part of the costume. During the wars in Mexico, they served many functions. Besides being attractive, they were used for warmth, bandages, and for extra material. The petticoats should be white. Pantaloons are worn underneath the petticoats. Both the pantaloons and petticoats can be decorated with ribbons and lace.

The shoe style varies with the type of dance performed. They range from a high heel knee-high boot to the high heel of Spanish dancers. The boot is used more by folklorists. Many women used boots during the development of Mexico and high heels were very impractical. Even so, there are many Mexican dance groups in which the women wear high heels, because high heels are more theatrical.

The hair is worn in braids. Intertwined with the braids is colorful ribbon. The braids and ribbon are tied on top of the head or left hanging. Traditionally, there are two braids with the hair parted in the center, but the hair can also be worn in a single braid. Some Mexican groups perform with flowers in their hair, and others do not, depending on the hair style.

The costume is completed with jewelry and sometimes a <u>rebozo</u>. The jewelry is very important and is

a status symbol. Gold necklaces and earrings are worn to add to the beauty of the costume. Many dance groups are using large multi-colored beads.

Raúl Valdéz G. presently makes much of the jewelry used by the Ballet Folklórico de México. He crochets the earrings in large patterns. The necklaces are made of large, but light beads. He then paints the jewelry with a high gloss gold paint and adds glitter. This jewelry is very practical because it is light, beautiful, and inexpensive to make.

The other costume worn by the woman of Jalisco is known as the China Poblana.[35] This costume is not characteristically from the state of Jalisco, but it is the national costume of Mexico, and it is the costume traditionally assigned to the Jarabe Tapatío. (c.f. Illustration #6)

There is a legend of a woman known as the China Poblana. The name China was given to a person of Moorish-Spanish blood plus Indian blood. The name was also given to girls or women of a lower class and to the servants. In the early days of Mexico, the name was also given to the Indians, in a friendly connotation.

Although, the name has various roots, chronicles have it that in 1609 a Mongolian princess named Mirrha, whose name meant bitterness, was born. Her beauty was

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[35] Poblana: means a woman of the pueblo or city.

Illustration #6 - China Poblana Costume
and Charro Costume

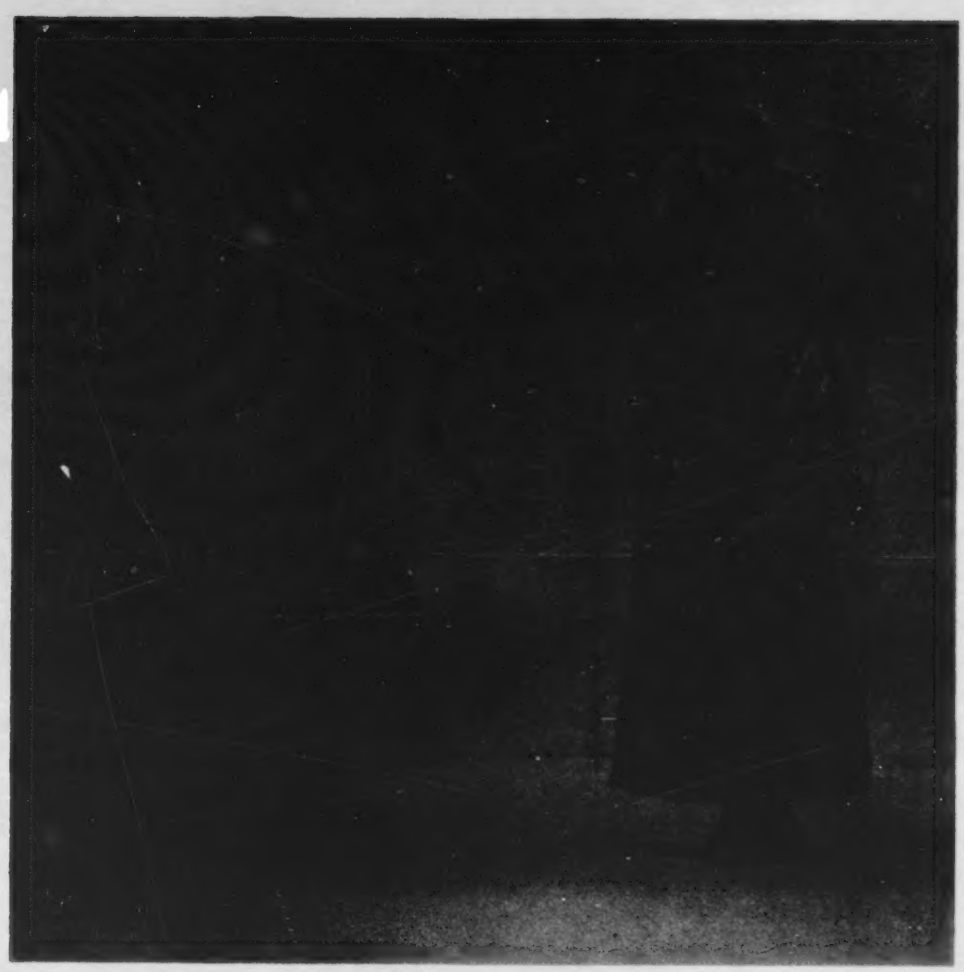

Photo by Don Moore

radiant and impeccable. Her father, in an attempt to protect her from invading tribes, took her to the coastal area of Western India. She was then captured as she was walking the beach with her younger brother by Portuguese pirates. Jesuit priests later baptized all of the prisoners. They renamed Mirrha, Catarina de San Juan.

She was then sold to the governor of Manila as a housemaid. As she was about to be purchased by the Viceroy of Mexico to be taken to his palace, she was bought by a cunning Portuguese businessman. He then secretly took her to Mexico City where she arrived in 1620.

Her owner, Don Miguel de Sosa, then took her to his home in Puebla where Catarina received a good education of Castilian and religion. Later, she was required to marry a poor Chinese slave, named Domingo Suárez. He was known as el chino. After the marriage, Catarina became known as the China Poblana.[36]

Catarina was very poor and wore only the clothes customary of a Mexican servant girl. As with all things, the true history of Catarina is confused with legend. The legends are like fairy tales.

For example, one legend has Catarina marry a rich Charro who falls in love with her exquisite beauty and she lives happily ever after. Another legend depicts

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[36]Pallares, op.cit., pp. 412-416.

Catarina as helping the poor people of Puebla, Mexico, and their love for her is what made them adopt her manner of clothing after her death.

But contrary to popular belief, the historical chronicles point out the truth from the myths in every respect, including her clothing.

> The truth is that Nao de Filipinas or Nao de China was the port of arrival for all kinds of goods from the Orient . . . Here, one could acquire a kind of flannel painted in red and white like batik, called castor, which for its beauty and low price was bought by the women of the town for their skirts. However, as the width of the cloth did not allow for the proper skirt length, additional strips in white or yellow, were sewn on at the waist end.[37]

Her skirt was very common of most Mexican servant girls and did not have any unique characteristics of embellishment. Under the skirt is worn a white petticoat. The blouse is white and fashioned after the Indian huipil. The huipil is adorned with flowers, animals, and symbolic designs. Around her waist is worn a red waist sash called a chincuete.[38] A rebozo is also worn.

The hair is parted in the center of the head and braided with colorful ribbon. The hair is then tied on top of the head or left down. Traditionally, two braids are made, but occasionally groups will use just one braid.

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[37]Covarrubías, op.cit., Section XIII.

[38]Ibid., Section XIII.

Because of theatricalization, the skirt has been adorned with sequins. The sequins are in designs of the Mexican national emblem, guitars, sombreros, et cetera. Traditionally, thick stockings and silk slippers were worn. Presently, performers wear nylons and the Spanish high heel.

Costumes: Men

The basic Mexican campesino[39] costume is a pair of white calzones,[40] a loose fitting white shirt, and a plain straw sombrero. Sandals complete this suit.

There are many versions of the costume, but they all follow the same basic pattern as illustrated. (c.f. Illustration #7)

The national costume for the Mexican man is the charro suit. "The Mexican costume is an adaptation of the suit of the Charro of Salamanca, Spain."[41] There are many variations of the Mexican suit and the degree of elegance of the suit has often indicated social status.

According to Dr. Campa, there are three types of charros in Mexico. The charro who is in the highest social class is a member of La Asociación de Charros.[42]

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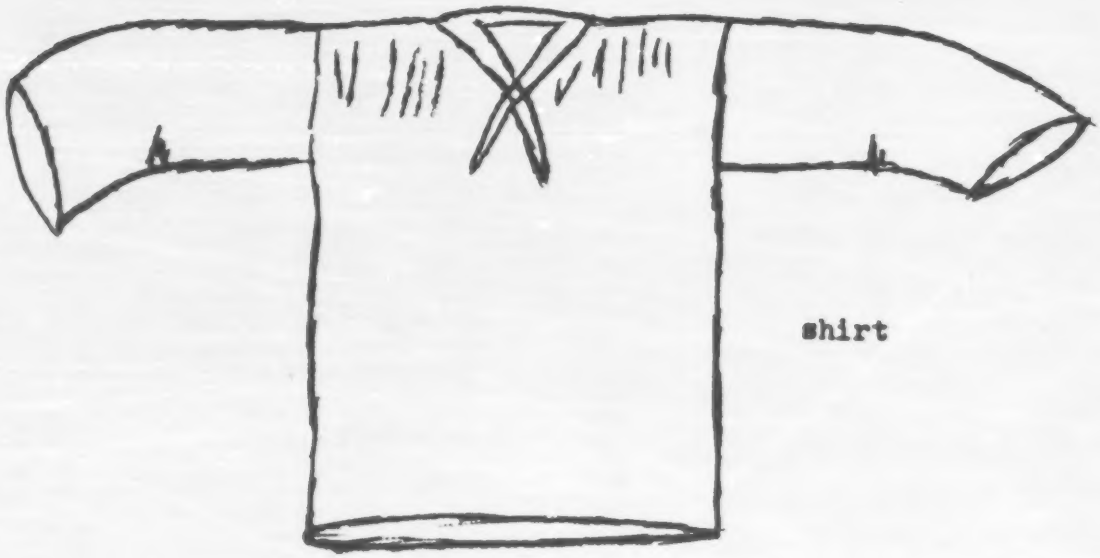
[39]Campesino: rural Mexican, country Mexican

[40]Calzones: long white trousers

[41]Campa, op.cit., interview.

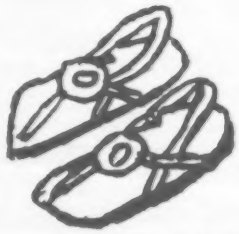
[42]La Asociación de Charros: Association of Charros

Illustration #7 - Mexican Campesino Costume



shirt

calzones



sandals

Illustration by L. A. Trujillo

Every Sunday in Mexico, before the advent of the automobile, all the charros would ride into the town square in full costume. Both the horse and the rider would be dressed as elegantly as possible for their weekly appearance to attend a music concert, and often a dance.

The second type of charro was usually from the rural areas of Mexico. His costume was more practical for his daily use than the elegant suit of the Asociado.[43] The rural charro would best be referred to as the working charro. His suit was made of leather. The pants were uniquely tight, especially in the ankle, so that they would stay in place while he was working. This particular characteristic of ankle-tight trousers is taken directly from the charro suit of Salamanca.

The third type of charro is the Charro Revolucionario.[44] His outfit cannot be described to any degree of exactitude, other than his sombrero, because he wore what he found. No particular care was taken for appearance sake. The most important aspect of the suit was its practicality. It had to be comfortable and allow for fast and easy movements. However, one strong characteristic of his suit remains with us today. The

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[43]Asociado: a member of La Asociación de Charros.

[44]Charro Revolucionario: Charro of the Revolution.

rim of his sombrero was lifted in the front for sighting his rifle.[45] Also, the back rim was lifted higher than the front to keep the sun out of his face and to keep the rain from falling on his back.

The three charro types have given to Mexico its national costume. There are the charro suits which have an open leg seam. The trousers of this suit are an adaptation of the chaparreras[46] of Spain. The charro wears his loose white calzones and then the chaparreras trousers on top of the calzones. The seam can be open from mid-thigh to mid-calf or from mid-calf to the bottom of the pantleg.

Some theories point out that the mid-leg opening allowed for additional freedom of movement while riding a horse. The suits with the mid-leg opening have the tight ankle characteristic of the Salamanca charro suit. The trousers that are open from mid-calf to the bottom of the pantleg are for aesthetic beauty and are often said to be representative of the inverted windmills of Spain.[47]

These styles of suits lead to the development of the charro suit with buttons. Once again, practicality gave the mandate for style. Because the charro did not need the extra freedom of movement while not riding a

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[45]Campa, op.cit., interview.

[46]Chaparreras: Horse riding leg chaps.

[47]Campa, op.cit., interview.

horse, the pants were closed. They were closed at the seam with buttons. The buttons eventually became a status symbol and the wealthy charros had buttons of silver. The once practical reason for the buttons has now been changed into style.

There are costumes that are open in the side leg seam and others that are closed and adorned with silver buttons designed in various figurines. The mariachi[48] suit is also a charro suit, but instead of silver adornment on the pant leg sides, musical lyres adorn the legs. These charro suits are embellished with designs cut out of different colored materials. Naturally, this latter suit is very inexpensive and ordinary.

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[48]Mariachi: A musical group which originated in the state of Jalisco, Mexico.

> The mariachis are strolling folk orchestras. Originally, they were composed of stringed instruments only--guitar, guitarron, or large guitar, violin, and the tiny bibuela. In recent years coronets have been added. The groups vary in number from three to a dozen . . . No one seems to be able to explain why these orchestras are called mariachis, but there is a nice little hypothesis about it. Maximilian was very fond of these folk orchestras, so during his reign they were often employed to play at fiestas in the homes of the French court. Some of these occasions were weddings, hence the Mexicans began calling them mariachis, a corruption of the French word mariage.[48a]

[48a]Frances Toor, A Treasury of Mexican Folkways, Crown Publishers, Inc., New York, 1973, p. 307.

The upper-half of the body is covered by a shirt with a tie. The tie is made of material two feet by two to four inches. It is worn in a bow. A vest is optional, and is not usually worn by dancers because it is too hot. A long sleeve waist coat is worn and is adorned in the same manner as the trousers of the suit.

There are many variations of the sombrero. Some are made of felt and others of straw. Many theatrical sombreros are highly adorned with felt, sequins, and elegant designs made with metallic colored threads. The one characteristic that is common to most all charro sombreros is the turned-up rim, as previously described as originating from the Charro Revolucionario. The sombrero rim is turned up higher in the back than in the front. The sombrero also has a strap with which the charro holds the hat while riding. The strap can be placed in the mouth, under the chin, or behind the head of the charro.

The Mestizo costumes of the Ranchera, China Poblana, Campesino, and Charro truly represent the mestizaje[49] of Spain and Pre-Columbian Mexico. Inasmuch as the dances of Mexico developed from the dances of Spain, they have become unique in temperament and movement characteristics. In the same manner, the

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[49]Mestizaje: Mixture; i.e. Mestizo culture synthesis.

Ranchera and Charro costumes of Jalisco, Mexico developed as an unique entity from the costumes of Spain. (c.f. Illustration #8)

Illustration #8 - Charro and Ranchera Costumes

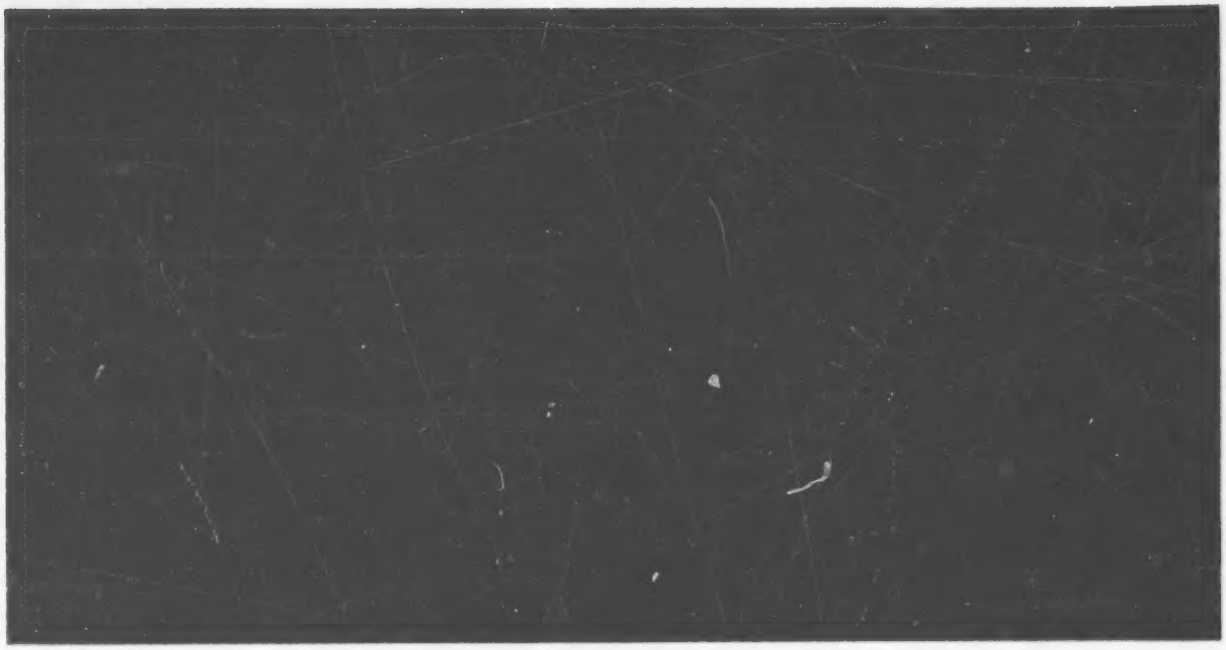

Photo by Don Moore

CHAPTER V

CONCLUSION

A knowledge of a series of folk dance steps does not begin to represent the true nature of a folk dance. Every folk dance has a totally encompassing background that must be understood to be able to present the dance in its proper perspective. Folk dance is the living representation of a complete history, psychology, and culture of a race of people.

All aspects of the dance, such as the costuming, have a reason. Some folk dances are performed in white costumes because white reflects heat, while other dances are performed in black costumes because black absorbs heat. There are definite characteristics in the Mestizo dance forms of Yucatán, Veracruz, and Jalisco that can be traced back to their origin. These characteristics are a direct result of the history, psychology, and culture of Mexico.

The history of the Mestizo is one of constant battles. His genetic past from both the Pre-Columbian Indians and the Spaniards is a history of wars and violence. According to Octavio Paz, the very conception

of the Mestizo was violent.[1] The violence continued in the physical form with the Mexican revolutions of 1810 and 1910. It is only in recent history, after 1934, that the violence has been subdued. But even so, José E. Iturriaga, a Mexican philosopher states, "the two bloods we carry in our veins have not yet made peace; they are in a state of perpetual conflict."[2]

The mixing of the Indian and Spanish blood continues to create turmoil for the Mestizo. This unrest has made "the Mexican passionate, aggressive, and warlike,"[3] according to Samuel Ramos. The Mestizo dance is also passionate, aggressive, and warlike. It is like a bomb that explodes with every zapateado.

Even though there is a mixture of bloods in the Mestizo, the culture that dominates is the Spanish culture. Spain remains in Mexico in the form of her influence. Language and culture are one and the same and inseparable. Like the Spanish language, the basic culture of Mexico is also Hispanic.
In the same manner, culture and folk dance are

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[1]Paz, op.cit., p. 86.

[2]José E. Iturriaga, "The Character of the Mexican," The Modern Mexican Essay, edited by José Luís Martínez, translated by H. W. Hilborn, University of Toronto Press, 1968, p. 474.

[3]Samuel Ramos, Profile of Man and Culture in Mexico, translated by Peter G. Earle, University of Texas Press, Austin, Texas, 1962, p. 67.

inseparable. Like its Hispanic culture, the Mestizo folk dance of Mexico is also basically Spanish.

The best examples of the Spanish influence on the Mestizo dance forms exist in the folk dances of the states of Yucatán, Veracruz, and Jalisco. The Mestizo folk dances of all three of these states are characterized by the zapateado. The zapateado originated in Spain with the Spanish flamanco dance.

Furthermore, the dance of Yucatán is a combination of the Spanish jota of Northern Spain and the zapateados of the dances of Southern Spain. Also, the fingers are snapped in imitation of the Spanish castanets. There is a part called the torito in the Yucatecan dance where the Spanish bullfight is re-enacted. The costuming for the Yucateca woman also has traces of her Spanish heritage. She dances with high heels as compared to sandals, wears her hair up on her head and is adorned with a Christian rosary and cross for jewelry.

The dance of Veracruz has many of the same characteristics ~~like~~ as the dance of Yucatán. Although, the Spanish influence on the dance of Veracruz is stronger than the Spanish influence on the dance of Yucatán. The basic zapateado from Spain is danced in both the dance of Yucatán and Veracruz; although the zapateado of the Veracruzano male dancer is danced with the high heel Spanish boot instead of the sandal like the

Yucateco male dancer uses.

The Veracruzana woman dances in a dress that is exactly like the Sevillana dress, whereas, the Yucatecan woman dances in an Indian style dress. Both the women of Sevilla and Veracruz wear their hair on top of their heads and adorn their hair with a peine. Both women use a fan, a mantilla, high heels, and jewelry. The costume is completed with the Christian rosary and a cross.

The dance of Jalisco has also been greatly influenced by Spain. The jarabe had its origin in the Spanish Seguidilla, the Fandango, the Sambra, and the Sevillanas. As mentioned before, Dr. Arthur Campa reports that 80% of the Mestizo dance of Jalisco is Spanish dance.[4] Both the women's costume and the men's costume are direct descendants of Spanish costumes. The Ranchera dress originates in Castilla, Spain and the charro suit originates in Salamanca, Spain. The woman dances in a Spanish high heel or in boots with a Spanish high heel. The men also dance in boots with the characteristically Spanish high heel.

In summary, the dances of Yucatán, Veracruz, and Jalisco, Mexico, are predominantly influenced by the dance of Spain. The Spanish influence not only appears in the costuming, but also in the movements in the dances. The continual turmoil of the Mestizo history is expressed

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[4]Campa, op.cit., interview.

in the violent and explosive psychology that is represented in the movement of his folk dances. The history and psychology create the culture which is the Mestizo folk dance of Mexico. The past creates the present and strives to become the future.

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APPENDIX A

GLOSSARY OF TERMS

Allegro: music term meaning quick, lively

Alpargatas: sandals worn by the Yucateco man

Asociación de Charros, La: Association of Charros; social status group of charros in Mexico

Asociado: member of La Asociación de Charros

Bailes Particulares: particular dances

Borracho: drunk

Botella: bottle

Brinco: leap

Caballito: little horse

Calzones: long white trousers

Campesino: rural or country Mexican

Chaparreras: horse riding leg chaps

Charro: cowboy common to Mexico

Charro Revolucionario: charro of the Revolution

Chico: short

China Poblana: servant girl of the pueblo or small rural village; also name of the national costume of Mexico

Chincuete: red sash worn around the waist of the China Poblana costume

Coliseo: theatre, opera-house, coliseum

Colonte: type of Yucatán dance whereby the male dances with his arms raised and snaps his fingers

Cordobés: hat typical of the Spaniard of Southern Spain

Creole: the children of the immigrant Spaniards of Mexico

Culebra: snake

Descanso: rest; pause in dance or music

Ethnic Dance: Folk Dance presented by members of the ethnic race from where the dance originates

Fiesta: party or celebration

Folk Dance: dance of the common people of a specific region of the world

Garteranas: name given to the woman of Castilla, Spain

Guajolote: turkey

Guayabera: white shirt worn by Yucateco and Veracruzano men

Huasteca: refers to anything from the state of Veracruz, Mexico; also refers to the dances of the Mexican state of Tamaulipas

Jalisciense: native of the state of Jalisco, Mexico

Jarana: ukelele-like instrument of Yucatán; also the name of the Yucatán dance "Jarana Yucateca"

Jarabe: Mestizo dance form consisting of a series of sones; also means "syrup, sickly-sweet drink"

Jarocho: refers to anything from the state of Veracruz, Mexico

Jota: high energy folk dance from Northern Spain

Largo: long

Las malas mujeres: bad women

Latín Vulgar: common latin spoken in Spain before the Fifteenth Century

Los reyes católicos: the Catholic kings; the name given to King Fernando and Queen Isabela of Spain

Madrugada: dawn

Mantilla: shawl (Spain)

Mariachi: strolling musicians of Mexico; originated in Jalisco, Mexico

Mariposa: butterfly

Mestizaje: mixture; Mestizo culture synthesis

Mestizo: mixture or synthesis of Spanish and Indian blood

Misiones Culturales: Cultural missions

Mordida: bite, punishment, penalty

Nacional: national

Nahua: name given to the Indians who spoke the language Nahuatl

Nahuatl: language of the Indians of the valley of Mexico, i.e. Aztecs

Negra, La: La Negra refers to a sweetheart or dear

Oficial: official

Paseo de los Cuerpos: passing of the bodies as in the dance "Sevillanas" of Southern Spain

Peine: traditional Spanish hair comb worn on the back and sides of the head

Pre-Columbian: period of time before Columbus reached the New World, i.e. the Americas

Pueblo: small rural village or town

Ranchera: Ranch woman; also the dress of the ranch woman

Ranchero: rancher (male)

Ranchos: ranches

Rebozo: shawl (Mexico)

Reyno: kingdom

Schuhplattler: Bavarian folk dance

Sevillanas: Dance from Sevilla, Spain

Sombrero: large brimmed hat worn by the Mexican man

Son: melody

Sones: melodies

Tapatío: refers to anything from the state of Jalisco, Mexico

Thapatiotl: Nahuatl word which evolved into the word "tapatío"

Tierra caliente: hot earth, or tropical climate

Torero: bullfighter

Torito: type of Yucatán dance imitating movements of a bullfight

Tuch: hair style worn by the Yucateca woman

Vaquero: cowboy of Spain

Xalisco: name of state of Jalisco before the spelling was changed

Xmanikle: Mayan word describing decorative hand embroidery of the dress of the Yucateca woman

Zapateado: footwork and heelwork of the Spanish and Mexican Mestizo dances

APPENDIX B

HISTORY OF MEXICO AND THE EPOCHS OF DEVELOPMENT

Chronological History of Mexico

3000-1500 BC	Nomadic tribes begin cultivating corn (maize)
300-200	Olmecs settle at Monte Albán in the Oaxaca Valley
AD c300-c900	Mayan culture flourishes; temples and cities are built
c800-c1100	Toltecs invade the central plateau; later dominate Yucatán
1200-1521	The Aztec civilization and empire
1325	The Aztecs found Tenochtitlán (Mexico City)
1428-1440	Reign of Itzcoatl; formation of the Aztec League
1441	Rebellion of the Mayas against the Chichimecas
1502-1520	Reign of Montezuma II
1517	Hernández de Córdoba discovers Yucatán
1519	Hernán Cortés arrives in Mexico and founds Veracruz
1520	Aztecs drive the Spaniards from Tenochtitlán
1521	Spaniards conquer Tenochtitlán and end the Aztec Empire
1521-1821	Mexico is a Spanish colony

c1522-c1550	Conquistadors subjugate the natives of Mexico; cities are founded; development of the mining industry
1535	Mexico is organized as the viceroyalty of New Spain
1553	The University of Mexico opens
1557	Bartolome de Medina invents a new silver mining process
1598	Mexico's first effective Indian insurrection occurs among the Tepic miners
1720-1722	Spaniards occupy Texas
1808-1813	Creoles fight for the sovereignty of New Spain
1810-1811	Miguel Hidalgo leads the first major rebellion against Spanish rule; it fails and Hidalgo is executed
1813-1815	José María Morelos leads the revolutionary forces; calls the first Mexican Congress, which declares independence; and serves as President until he is executed
1816-1821	Spanish rule is re-established; guerrilla warfare continues under Vicente Guerrero
1821-1823	Agustín de Iturbide leads conservative groups in seeking independence; his Iguala Plan calls for a constitutional monarchy, and he names himself emperor
1824	Mexico becomes a federal republic with Guadalupe Victoria as its first president
1833-1855	Antonio López de Santa Anna dominates Mexican politics; a highly centralized government is established
1835-1836	American colonizers of Texas proclaim a republic; Santa Anna wins the Alamo but is captured at San Jacinto
1838	A French expedition occupies Veracruz in the "Pastry War"
1845	The United States annexes Texas

1846-1848	War between the United States and Mexico ends with the Treaty of Guadalupe in which Mexico cedes disputed lands
1853	The United States buys the Mesilla Valley in the Gadsden Purchase
1857-1860	Civil War in which liberals triumph over conservatives; Benito Juárez becomes president
1861-1862	France, Spain, and Britain occupy Veracruz upon Mexico's inability to pay foreign debts
1864	Archduke Maximilian installed as emperor of Mexico
1867	Maximilian is executed; Juárez is re-elected president
1873	A railroad opens between Veracruz and Mexico City
1876-1911	Porfirio Díaz is virtual dictator of Mexico; order is established, finances stabilized, industries developed, repression of Indians and the working classes
1890-1910	Period of social unrest, agrarian uprisings, and strikes
1910	Francisco Madero organizes a revolt; the era of the Mexican Revolution begins
1911	Díaz is overthrown; Madero is elected president
1913	Victoriano Huerta seizes power
1914	Venustiano Carranza ousts Huerta and becomes president
1915-1916	Civil War in which Carranza and Álvaro Obregón triumph over Emiliano Zapata and Francisco (Pancho) Villa
1917	Congress promulgates a new reformist constitution
1920	Obregón ousts Carranza and is elected President

1924-1933	Plutarco Elías Calles dominates Mexican affairs
1926-1929	Insurrection of the Catholic Church against the Revolution and the government
1929	Formation of the National Revolutionary Party (PNR)
1931	Mexico joins the League of Nations
1934-1940	Presidency of Lázaro Cárdenas; adoption of a six-year plan of social legislation and economic development
1937	Nationalization of the railroads
1938	The government expropriates American and British oil companies; the PNR is transformed into the Party of the Mexican Revolution
1940-1946	Presidency of Manuel Ávila Camacho
1942	War is declared on the Axis Powers
1943	Social Security is established; Roosevelt visits Mexico
1946-1952	Presidency of Miguel Alemán Valdés; economic expansion and widespread corruption
1952-1958	Presidency of Adolfo Ruíz Cortines
1953	Woman suffrage is granted
1958-1964	Presidency of Adolfo López Mateos
1964-1970	Presidency of Gustavo Díaz Ordaz; student riots
1968	The Olympic Games are held in Mexico City
1970	Luís Echeverría becomes president[1]

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[1]Victor Alba, "Chronology," The Horizon Concise History of Mexico, American Heritage Publishing Company, Inc., New York, 1973, pp. 218-219.

APPENDIX C

MESTIZO SYNTHESIS

Pre-Columbian Mexico	Spain
Beginning as early as 10,000 B.C.	
Tepexpan Man	
Chalco Culture Man	
La Perra Culture Man	
Nomad Tribes	
Olmeca Indians	
Maya Indians	
Tarascan Indians	Celt-Iberians
Totonac Indians	Iberians
Huaxteca Indians	Greeks
Teotihuacan Indians	Phoenicians
Toltec Indians	Cartheginians
Chichimeca Indians	Romans
Zapotec Indians	Jews
Mexica Indians (who later became known as the Aztec Indians)[1]	Visigoths
	Moors
	Arabs[2]

Synthesis

Mestizaje of the Mexican Man

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[1]Peterson, op.cit.

[2]Ugarte, op.cit., pp. 15-25.

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APPENDIX D

MAP OF MEXICO

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[1]Cheetham, op.cit., p. 125.

Statement

The following step descriptions are examples of basic patterns which may be danced in a variety of rhythms. These basic steps may be arranged and improvised upon according to the ability of the dancer.

The numbers employed in step descriptions do not represent music meters, but changes of weight. Therefore, these steps may be employed in a variety of tempos and time signatures.

APPENDIX E

TRADITIONAL DANCE STEPS OF YUCATÁN

1. Colonte Yucateco

a) body - erect vertical body

b) arms - traditional jota arms, i.e. extended outward from the body in upward curves

Example:

(c.f. Illustration #1, page 26)

c) feet - (pas de basque)

1 - Leap from left foot onto right foot crossing left leg in front of the

2 - right foot landing on the ball of the left foot,

3 - then step back and down on the right foot.

1 - Leap from the right foot onto the left foot crossing the right leg in front of the

2 - left foot landing on the ball of the right foot,

3 - then step back down on the left foot.

Repeat '//

1		2		3
L	/	R	/	L
leap		ball		ball

1		2		3
R	/	L	/	R
leap		ball		ball

2. Zapateado Yucateco

a) body - erect vertical body

b) arms - Women: Arms holding skirt in front of the body with the hands at waist level; the skirt should be lifted to expose the ankle.
Men: Arms are held to the side of the body; a certain degree of controlled energy is maintained in the arms so they do not hang loosely.

c) feet - All zapateados are done flatfooted.
Feet are in third position, right foot in front.
1 - Step on the left foot in back.
2 - Hop on the left foot.
3 - Step in place, right foot in front.

Repeat '//

Break. Step in place
1 - left; 2 - right; 3 - left.
Beginning with the feet in third position with the left foot in front, repeat the above step on the opposite foot.

	1	2	3		1	2	3	
3/4 /	L	L	R	/	L	L	R	/
	step	hop	step		step	hop	step	

1	2	3		1	2	3	
L	L	R	/	L	R	L	'//
step	hop	step		stamp	stamp	stamp	

1	2	3		1	2	3	
R	R	L	/	R	R	L	/
step	hop	step		step	hop	step	

1	2	3		1	2	3	
R	R	L	/	R	L	R	'//
step	hop	step		stamp	stamp	stamp	

3. Princo Yucateco

a) body - erect vertical body

b) arms - Women: Arms holding skirt in front of the body with the hands at waist level; the skirt should be lifted to expose the ankle.

Men: Arms are held to the side of the body; a certain degree of controlled energy is maintained in the arms so they do not hang loosely.

c) feet - are parallel to each other:

- Hit with the ball of the right foot behind the left foot. Brush with the right heel diagonally forward. Hop on the left foot.

- Brush across with the ball of the right foot in front of the left. Hit diagonally with the right heel. Hop on the left.

Repeat '//

	1	2	3	1	2	3	1	2	3
3/4 /	R	R heel	L /	R	R heel	L /	R	R heel	L
	hit	brush	hop	hit	brush	hop	hit	brush	hop

NOTE: Repeat as often as the dance allows. Variations of this step can be danced by alternating the sequence from left to right and by changing the number of repetitions before an alternation.

The notated steps can be danced to any Jarana Yucateca and the dancer can combine steps one, two and three in any order he desires.

APPENDIX F

TRADITIONAL DANCE STEPS OF VERACRUZ

1. Zapateado Veracruzano

a) body - erect vertical position

b) arms - Woman: The arms are used to manipulate the dress in creative patterns.

Men: The arms are held to the side of the body. A certain degree of controlled energy is maintained in the arms so they do not hang loosely.

c) feet - All Veracruzano zapateados are done flatfooted and the feet remain parallel to each other.

- Step on the left foot and hop raising the right foot.
- Heel-step with the right foot.[1]
- Step with the left foot.
- Step on the right foot and hop raising the left foot.
- Heel-step with the left foot.
- Step on the right foot.

Repeat ://

NOTE: [1]The variations of this basic step are innumerable.

The variations can be created by increasing and interchanging the number of heel-steps.

2. Brinco Veracruzano

a) body - erect vertical position

b) arms - Woman: The arms are used to manipulate the dress in creative patterns.

Men: The arms are held to the side of the body. A certain degree of controlled energy is maintained in the arms so they do not hang loosely.

c) feet - These steps are also done flatfooted.

- Leap on the left foot extending the right foot forward. Flex the knee joint and re-extend the right leg forward.
- Bring the leg back and step with the right foot.
- Step on the left foot.
- Step on the right foot extending the left foot forward. Flex the leg from the knee joint and re-extend the right leg forward.

- Bring the leg back and step with the left foot.
- Step on the right foot.

Repeat '//

The notated steps can be danced to any Son Jarocho of Veracruz. The dancer improvises with the framework of these basic patterns.

APPENDIX G

TRADITIONAL DANCE STEPS OF JALISCO

1. Zapateados Jalisciense

a) body - Men: The body position of the male dancer has been the topic of great controversy in the Mestizo dance of Jalisco. Traditional folklorists feel that the traditional bent-over body position be maintained. This position is explained as an extension of the buttocks to the back and bending forward with a straight back to make an angle of approximately 135°. Modern folklorists, such as Amalia Hernández of the Ballet Folklórico de México, believe that the dance should be performed at an erect vertical stance. According to Dr. Campa, the traditional stance represents the suppressed and inferior feeling Mexico. The vertical stance represents a proud Mexico that has come of age.[1] Therefore, the dance is performed in both body positions and the individual choreographer must choose the desired position.

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[1]Campa, op.cit., interview.

Women: The women traditionally dance in a vertical body position.

b) arms - Women: The arms are used for embellishment of movements through manipulation of the skirt and/or <u>rebozo</u>.

Men: The men traditionally dance with their arms to the back with the hands joined in the back. In recent years, many Mexican Dance groups including the Ballet Folklórico de México, have dances choreographed in which the men dance with their arms up front with the hands joined at the waist. This new style is usually choreographed with dances that are danced in the erect vertical body stance. This aspect of the dance is also a topic of controversy between the traditional folklorists and the modern folklorists of Mexico.

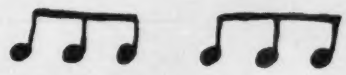
c) steps - <u>Zapateado</u> #1

- Flatfooted step with the left foot.
- Hit-brush the right heel and step on the ball of the right foot.

Repeat '//

(The same can be done by beginning on the right foot.)

Example: 6/8 /



/ 1 2 3 4 5 6 /

1 left step	2 right heel	3 right ball
4 left step	5 right heel	6 right ball

NOTE: Zapateado #1 can be danced with the feet and legs parallel, but it is more effective if danced with the legs and feet at a 45° angle.

Zapateado #2

1 - Flatfooted step with the left foot.

2 - Step on the ball of the right foot.

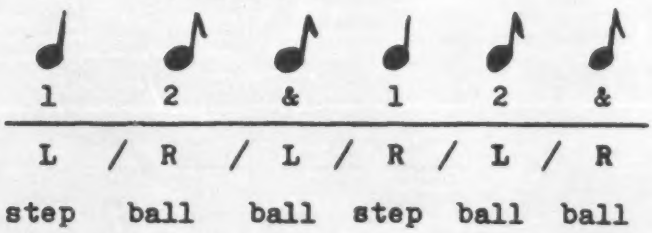
3 - Step on the ball of the left foot.

1 - Flatfooted step with the right foot.

2 - Step on the ball of the left foot.

3 - Step on the ball of the right foot.

Repeat :||:



NOTE: This zapateado should be danced with the legs and feet at a 45° angle.

Zapateado #3

1 - Flatfooted step with the left foot.

2 - Hit-brush right heel.

3 - Step on the ball of the right foot.

4 - Flatfooted step with the left foot.

5 - Hit-brush right heel.

1 - Flatfooted step with the right foot.

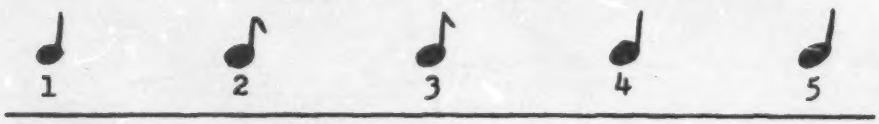
2 - Hit-brush left heel.

3 - Step on the ball of the left foot.

4 - Flatfooted step with the right foot.

5 - Hit-brush left heel.

Repeat '//



L / R / R / L / R

step heel ball step heel

NOTE: This step can be danced with the feet parallel but is more effective if the legs alternate between the turned in and out position beginning with #2 ending with #5.

Zapateado #4

1 - Step with the left foot.

2 - Hit-brush the right heel and raise the right leg.

3 - Hop with the left foot.

1 - Step with the right foot.

2 - Hit-brush the left heel and raise the left leg.

3 - Hop with the right foot.

Repeat '//

1		2		3
L	/	R	/	L
step		heel		hop

1		2		3
R	/	L	/	R
step		heel		hop

Repeat ‖:

NOTE: This <u>zapateado</u> should be danced with the legs and feet at a 45° angle.

<u>Zapateado</u> #5

1 - Step flatfooted with the left foot.

2 - Hit-brush with the right heel and raise the leg.

3 - Step on the ball of the right foot.

4 - Step flatfooted with the left foot.

5 - Step on the ball of the right foot.

6 - Step flatfooted with the left foot.

7 - Step on the ball of the right foot.

Repeat ‖:

1		2		3		4		5		6		7
L	/	R	/	R	/	L	/	R	/	L	/	R
step		heel		ball		step		ball		step		ball

Repeat ‖:

NOTE: This step is most effective when #2 is executed with the turned-in leg and moving to #7 with the leg turned out.

Zapateado #6

1 - Step flatfooted with the left foot and hit-brush with the right heel and slightly raise the leg.

2 - Step flatfooted with the right foot and hit-brush with the left heel and slightly raise the leg.

3 - Step flatfooted with the left foot and hit-brush with the right heel and slightly raise the leg.

4 - Step flatfooted with the right foot and hit-brush with the left heel and slightly raise the leg.

5 - Step flatfooted with the left foot, and hit-brush with the right heel and slightly raise the leg.

6 - Step flatfooted with the right foot and hit-brush with the left heel and slightly raise the leg.

1	&	2	&	3	&
L /	R /	R /	L /	L /	R /
step	heel	step	heel	step	heel
in place/	diagonal right/		in place	/	in

4	&	5	&	6	&
R /	L /	L /	R /	R /	L /
step	heel	step	heel	step	heel
place /	diagonal left /		in place		/

NOTE: This zapateado is danced in a 45° floor pattern. The legs and feet should also be held in a turned out position of approximately 45°. Zapateado #6 is often referred to as Los Caballitos or the little horses.

2. Brincos Jaliscienses

a) body - erect vertical stance

b) arms - Women: The arms are used for embellishment of movements through manipulation of the skirt and/or rebozo.

Men: Arms up front with the hands joined at the waist.

c) steps - Brinco #1

- Leap from the right leg onto the left.
- Extend the right leg.
- Leap from the left leg onto the right.
- Extend the left leg.

Repeat ://

NOTE: This step is very vigorous and the leaps and extensions are high energy movements.

Brinco #2

1 - Step flatfooted with the left foot.

2 - Step on the ball of the right foot.

3 - Step on the ball of the left foot.

4 - Step flatfooted on the right foot.

5 - Hit-brush with the left heel.

6 - Leap from the right leg to the left (free foot lifted under the body).

7 - Leap from the left leg to the right (free foot lifted under the body).

8 - Leap from the right leg to the left (free foot lifted under the body).

9 - Step flatfooted with the right foot.

10 - Step on the ball of the left foot.

11 - Step on the ball of the right foot.

12 - Step flatfooted on the left foot.

13 - Hit-brush with the right heel.

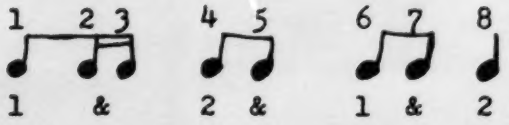
14 - Leap from the left leg to the right (free foot lifted under the body).

15 - Leap from the right leg to the left (free foot lifted under the body).

16 - Leap from the left leg to the right (free foot lifted under the body)

1	2	3	4	5	6	7	8
L /	R /	L /	R /	L /	R /	L /	R
step	ball	ball	step	heel	leap	leap	leap

9	10	11	12	13	14	15	16
R /	L /	R /	L /	R /	L /	R /	L
step	ball	ball	step	heel	leap	leap	leap



NOTE: This step is danced with the legs and feet in a 45° turned-out position. For variety #6 and #14 can be danced with a leap in place or the leap can be a side leap, i.e. #6 leap to the left, #14 leap to the right.

Brinco #3

1 - Lunge forward with the right leg, right shoulder forward.

2 - Lunge backward with the left leg.

3 - Lunge backward with the right leg.

4 - Lunge forward with the left leg, left shoulder forward.

5 - Lunge backward with the right leg.

6 - Lunge backward with the left leg.

Repeat 1//

1	2	3
R /	L /	R
Forward	back	back

4	5	6
L /	R /	L
Forward	back	back

NOTE: This step is known as the Borracho step or the Drunk step. This step is usually done in the traditional folklore style of leaning forward, by both the traditional folklorists, as well as, the modern folklorists.

The notated steps can be choreographed into any son or jarabe from Jalisco.